

Digitized by the Internet Archive
in 2012 with funding from
internet archive

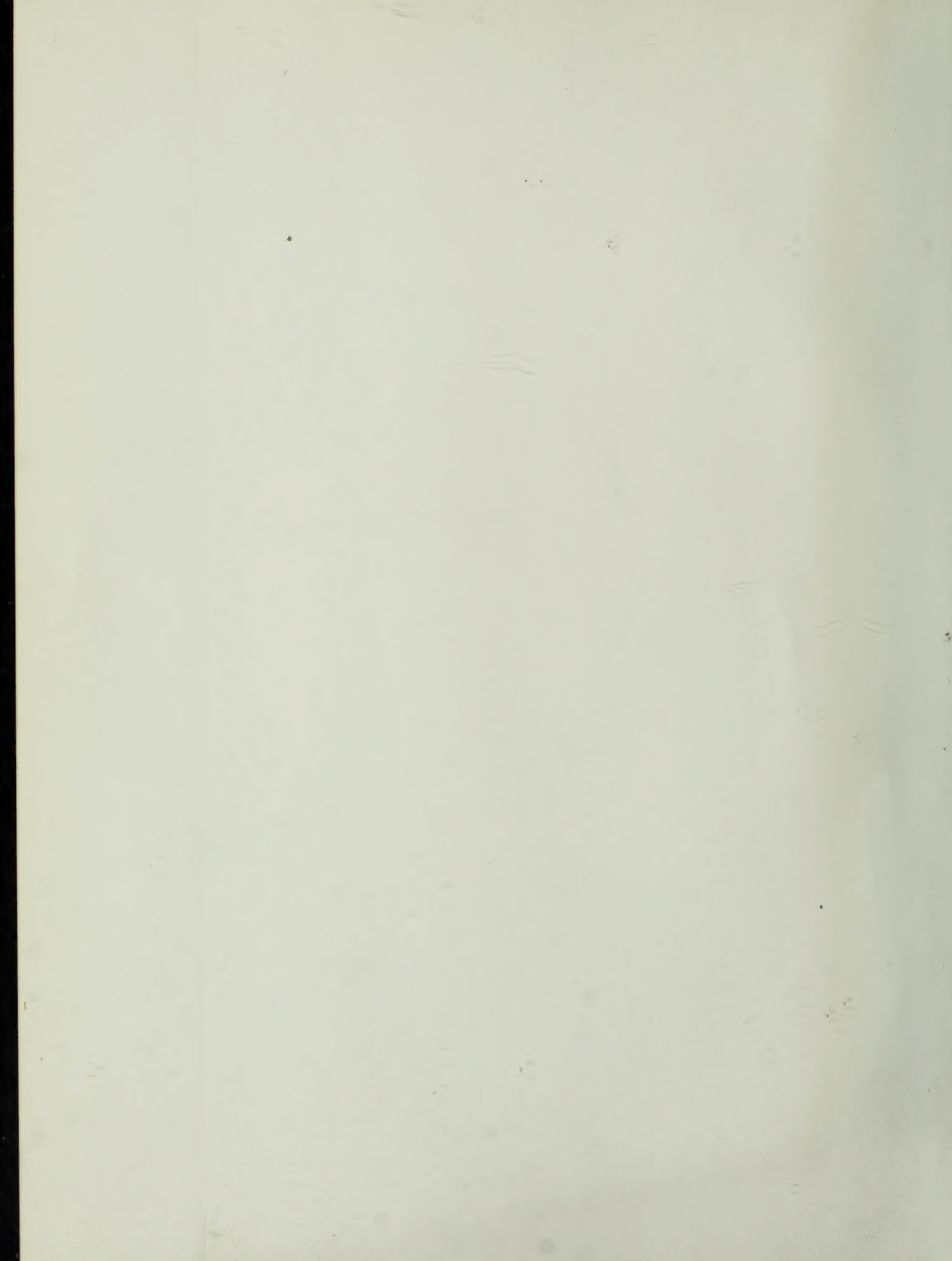
<http://archive.org/details/architecturaldig37maylosa>

For Reference

Not to be taken from this room

Every person who maliciously cuts, defaces, breaks or injures any book, map, chart, picture, engraving, statue, coin, model, apparatus, or other work of literature, art, mechanics or object of curiosity, deposited in any public library, gallery, museum or collection is guilty of a misdemeanor.

Penal Code of California,
1915, Section 623.



ARCHITECTURAL DIGEST

THE INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN

MAY 1980 \$3.50

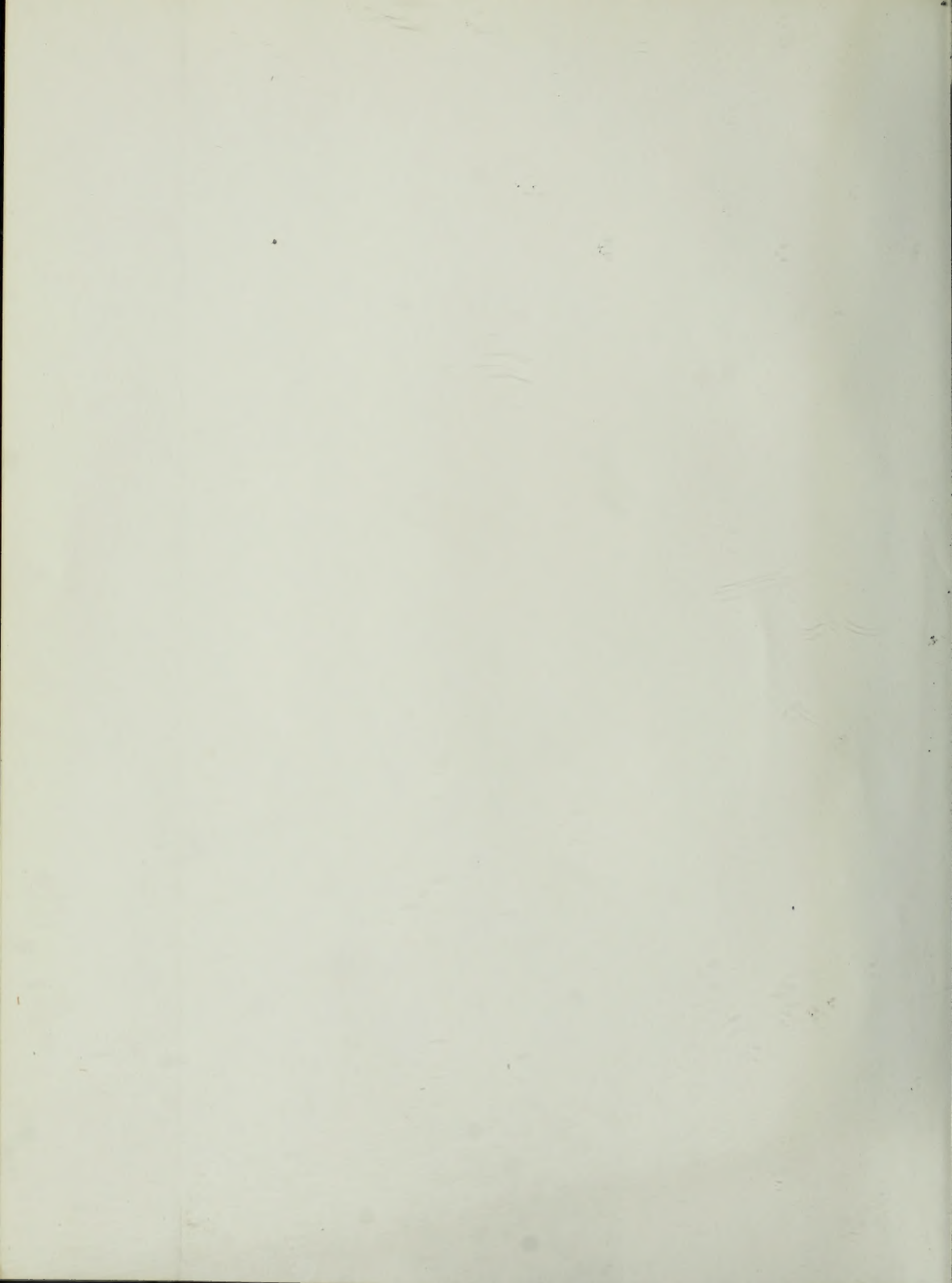






Henredon may be seen in many fine furniture and department stores. We invite you to write for the names those nearest you. To receive complete catalogues of the Artefacts and Upholstered Furniture collections shown here, send \$4.00 to Henredon, Dept. A-50, Morganton, N.C. 28655.

BURLINGAME
APR 30 1980
LIBRARY







Henredon. For those who value excellence.



*
Henredon may be seen in many fine furniture and department stores. We invite you to write for the names of those nearest you. To receive complete catalogues of the Artefacts and Upholstered Furniture collections shown here, send \$4.00 to Henredon, Dept. A-50, Morganton, N.C. 28655.

BURLINGAME
APR 20 1980
LIBRARY

TABLE OF CONTENTS

May 1980



COVER: A view into the Dining Room of interior designer Bruce A. Gregga's southern California home. Photography by Charles S. White. Featured on page 118.

10 Letters from Readers	50 Russell Lynes Observes	196 Antiques Notebook	232 Objects	262 Designed for Reading
20 People Are the Issue	64 Collector's Close-up	210 In the Showrooms	244 Designer's Travel Notes	270 Previews
36 Guest Speaker	184 International Art Market	220 Design Dialogue	258 International Properties	274 Reader's Directory

INTERIOR DESIGN

Exotic Accents Combining Simplicity and Cosmopolitan Panache	68	Interior Design by Kalef Alaton and Janet Polizzi, ASID Beverly Hills
New Vitality Color and Light Enhance a 1920s House	76	Interior Design by Mario Buatta Ohio
By the Sea Harmonies in Marina del Rey	84	Interior Design by Merle Sheridan and Dan Zimmerman California
An Old Mill Designer Creates a Peaceful Hudson Valley Haven	96	Interior Design by David Whitcomb New York
Quiet Mastery Chicago Designer's California Retreat	118	Interior Design by Bruce A. Gregga Los Angeles
The Reality of Illusion	138	Interior Design by Piero Sartogo/Italy
A Warm and Welcoming Aura	150	Interior Design by John Cottrell/Los Angeles
A 1918 Coach House Restored Designers Emphasize the Bounty of Nature	156	Interior Design by Bruce Goers and Wayne Williamson Illinois
The Charm of Elsfeld Manor	162	Interior Design by Michael Haynes/England
Setting for an Actress The Southern California Home of Ursula Andress	168	Interior Design by Whitney Chase Beverly Hills

ART AND ANTIQUES

Antiques: Calligraphy	90	The Artistry of the Written Word
Art: The Artist at Work	144	Painters Viewed in the Process of Creating

SPECIAL FEATURES

The Collectors: An 18th-Century Aura	104	Luis Sagrera in Paris
Architecture: Ralph Rapson	110	Wisconsin
Architectural Digest Visits: Graham Sutherland	126	France
Gardens: Haus zur Palme	132	A Lush and Arcadian Setting near Zurich
Historic Houses: Fantasy at Kina Slott	174	A Chinese Pavilion at Drottningholm



Lagerfeld

A fragrance for men.

Parfums Lagerfeld · Paris
© 1979 Parfums Lagerfeld, Inc.



©THE WICKER WORKS 1980

venetian rama lounge chair with ottoman —
newest addition to the **wood works** collection
hand-carved in Italy of oak for the **wicker works**
hand-printed fabrics from the **PAVIMENTI** collection
designed by **AAGÖT / ROCCHIA**
for **wicker works / cover**

send \$1 for illustrated **wood works** collection brochure to

the wicker works

650 potrero avenue, san francisco, california 94110
telephone (415) 285-6400; telex 330408

showrooms: san francisco, los angeles, seattle, denver / kneedler-fauchere;
portland / wayne martin, inc.; dallas, houston / walter lee culp assoc.; troy, mich. / e d navarra, inc.
chicago / rozmalin; boston / george and frances davidson; miami, atlanta / jerry pair & assoc.;
philadelphia, washington / duncan-huggins, ltd; honolulu / stephen mcclaran; london / homeworks;
new york, paris, stuttgart, zurich / jack lenor larsen, rome / the wicker works italia.

ARCHITECTURAL DIGEST®

Established 1920

Editor-in-Chief: Paige Rense

Managing Editor: J. Kelley Younger

Graphics Director: Charles Ross

Senior Editor: Sam Burchell

Associate Managing Editor: Christopher Phillips

Associate Editors: Jan Koot, Features:

Gayle Moss Rosenberg, Barbara L. Dixon

Copy Editor: Margaret Redfield

Captions Editor: Joanne Jaffe

Assistant to the Managing Editor: Maxine Smith

Features Coordinator: Don G. Erickson

Editorial Coordinators: Jany Gade;

Elizabeth Hough, New York

Editorial Assistants: Lyle V. Bayle,

Lindsay Mory, Fredricka Saldivar,

Holly Peterson, Ann A. Johnson, Alison Dockray

Assistant to Editor-in-Chief: Laurie Baer

Antiques Consultant: John Lincoln

Art Consultant: Stuart Salsbury

Editor-at-Large: Valentine Lawford

United States Correspondents:

Mario Amaya, Agnes Ash, Tina Laver,

Wendy Murphy, Patricia Warner

International Correspondents:

London: Derry Moore, Elizabeth Dickson,

Elizabeth Lambert, Serena Barrow;

Madrid: Luis Escobar; Paris: Pascal Hinoius,

Jean-Louis Gaillemine; Rome: Robert Emmett Bright,

Helen Barnes; Hong Kong: Nigel Cameron

Graphics Associate: Nancy T. Zimmerman

Graphics Assistants: Gayle Hodgkins,

Heather Morland, Karen Williams

Publisher: John L. Decker

Advertising Directors:

National: George H. Oestreich, Jr.

Eastern: Michael Stanke

Midwestern: Frank C. Nieman

Western: Betty M. Bartol

President: Cleon T. Knapp

Operations Director: Everett T. Alcan

Circulation Director: Rosalie Bruno

Executive Graphics Director: Philip Kaplan

Production Director: Anthony P. Iacono

Corporate Marketing Director: Robert U. Brown

Advertising Offices and Representatives: 5900 Wilshire Boulevard, Los Angeles, CA 90036, 213/937-4740; 731 Sansome Street, San Francisco, CA 94111, 415/781-1888; 680 Fifth Avenue, New York, NY 10019, 212/765-6250; Midwest: 233 North Michigan Avenue, Chicago, IL 60601, 312/861-0177; South: G. Carbonara & Co., 1325 Johnson Ferry Road, Marietta, GA 30067, 404/973-1977; Detroit: Sales Motivating Associates, 19075 West 10 Mile Road, Southfield, MI 48075, 313/352-8333; New England: Thomas Jackson, P.O. Box 194, Rowayton, CT 06853, 203/838-3501; United Kingdom: Christopher Warburton and Associates, 1/2 Rutland Gardens, London SW7, England, 01-584-6588.

ARCHITECTURAL DIGEST (ISSN 0003-8520) is published by Knapp Communications Corporation, Cleon T. Knapp, President; Senior Vice-Presidents: Paige Rense, Everett T. Alcan, Rosalie Bruno, John L. Decker; Vice-Presidents: Philip Kaplan, George H. Oestreich, Jr. Executive/Editorial offices: 5900 Wilshire Blvd., Los Angeles, California 90036. Issued 10 times yearly: Jan., Mar., Apr., May, June, July, Sept., Oct., Nov., Dec. Controlled circulation postage paid at Rochester, New York. SUBSCRIPTION RATES for the U.S.A., its territories and possessions: 10 issues, \$30.00. Other countries: 10 issues, \$50.00. Single issues in the United States: \$3.50; \$3.95 in all other countries. New subscriber's first issue mailed within 8 weeks of order receipt. Subscription expiration year shown by last 2 characters on first line of address label, first 3 indicate month of final issue. Direct subscription correspondence and address changes to: Architectural Digest, P.O. Box 2415, Boulder, CO 80322; direct nonsubscription correspondence to editorial office. POSTMASTER: Send address changes to Architectural Digest, P.O. Box 2415, Boulder, CO 80322. Volume thirty-seven/Number four.



sterling Silver...for your precious words

GUCCI



New York, Beverly Hills, Palm Beach, Bal Harbour, Chicago, Rome, Florence, Milan, London, Paris, Hong Kong
Toll free line (800) 221-2590



A masterpiece has a way of making the years stand still.



The distance between the past, the present and the future cannot always be measured by a calendar.

For some things in this world have a way of shining on as they weather the years. One of them is a Rolls-Royce Silver Wraith II.

From its classic lines to its silent engine, this remarkable motor car is at home in the world, no matter how or when the world may change.

It is not by chance that this is so. It is by design. For the far-sighted designers and builders who make Rolls-Royce motor cars all that they are have patience only for things that are designed and built to last.

The traditions they uphold go back three-quarters of a century to Frederick Henry Royce, the man who insisted on building his first motor car with his own hands.

And the painstaking process they go through for each Silver Wraith II that they build consumes at least four months of shaping, fitting, tuning, testing, painting and refining—all with the unerring skills of the most sensitive human hands, ears and eyes.

The result is a motor car that embodies the depths of modern technology and embraces the heights of ageless artistry.

For example, the unique Rolls-Royce

automatic air-conditioning maintains any climate you desire at two levels of the interior to give you the same degree of comfort, from head to toe, from day to night. And from the hand-sculpted grille to the hand-rubbed veneers and the hand-stitched Connolly hides, the timeless pleasure of a Silver Wraith II is something you can touch with your hands and feel with your heart.

A Silver Wraith II is also a priceless asset to own, because it is a masterpiece that is built to defy all the laws of an unpredictable economy as the years go by.

The fact is, more than half of all the Rolls-Royce motor cars ever built continue to hum along in their own quiet ways.

Still unmindful of the passage of time and many of them appreciating in value as they drive on and on, they have a way of reminding their owners that a Rolls™ is a Rolls is a Rolls—and anything and everything but a fleeting thing.

The 1980 Silver Wraith II allows you to face the new decade just as confidently.

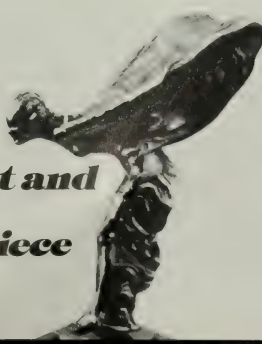
In addition to the strongest metals, the rarest Lombardian walnut and the deepest Wilton carpets, it is equipped with an electronic odometer that reads up to a million miles.



A collection of Rolls-Royce and Bentley motor cars is waiting for you at any of the select Rolls-Royce Authorized Dealerships. For information, consult Rolls-Royce Motors Inc., P.O. Box 476, Lyndhurst, New Jersey 07071. The names "Rolls-Royce" and "Silver Wraith II" and the mascot, badge and radiator grille are registered trademarks, as are the Bentley name, mascot and badge.



***The heart and
soul of a
masterpiece***





The only way you are certain to spot the Royal Oak -- is to wear one.

The Audemars Piguet Royal Oak is the inspired work of master craftsmanship and rare artistry.

Which is precisely why the Royal Oak is not a commonplace occurrence.

Rather, it appears only on the man or woman who appreciates gifted workmanship.

From the master hands in the Swiss Joux Valley comes one of the world's thinnest movements, where each moving part is polished by hand before it is timed in five positions to assure strict precision.

To protect this precious cargo, the hand polished case is fitted with a double sealed crown and scratch resistant sapphire crystal. Then battened down by eight hexagonal bolts in 18 karat gold. Permitting the Royal Oak virtual immunity to temperature variations and water-resistance to 300 feet.

The result is an unabashedly beautiful instrument of time, individually numbered like a fine work of art.

It is more than likely that once you do spot the Royal Oak, you would like to see it again. And again.

Unfortunately, the only way to insure this pleasure, on any consistent level, is to find a privileged wrist, one quite used to rare altitudes, a wrist upon which anything less than perfection would be an insult.

More than likely, it will be your own.

Audemars Piguet

Royal Oak for men, with ultra-thin automatic movement. For ladies, with ultra-thin quartz movement. Fashioned in 18 karat gold, a combination 18 karat gold/stainless steel and all steel.



Neiman-Marcus

enter Chloé

"A woman does not put on my
fragrance. She enters it."

Karl Lagerfeld



Parfums Lagerfeld • Paris

LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.

*Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.*

Here is a letter of appreciation from satisfied subscribers in Australia. How we look forward each month to receiving *Architectural Digest*! We lovingly stack each issue in a special corner of our bookshelves or near a favorite chair for further study, reading and enjoyment. Your magazine never goes out of fashion. The diversity of taste and style is a source of pleasure.

*Jack and Adele Summers
Pakenham, Victoria, Australia*

I've been amazed at how many people are aware of your elegant magazine—especially in Canada and Mexico.

*Francis H. Cabot
Cold Spring, New York*

However visually attractive it may be, I can't help but feel that Robert Hutchinson's design in San Francisco (March, 1980) has gone completely over the edge. Who could feel at home in his "garden room," something right out of the Temple of Karnak?

*J. G. Lothar
London*

San Francisco interior designer Robert Hutchinson not only creates extraordinary interiors, he produces art. A setting is so important, whether conceiving a mood or an ambience. "In the Florida Keys" (November, 1979), he has managed to design an environment which, at the same time, is a home for the residents as well as the art objects. They exist in total unity.

*Curtis Wood
Chicago*

This gloomy day in the Berkshires was brightened considerably after reading the splendid November 1979 issue of *Architectural Digest*, in which you seem to have outdone yourselves; the quality and variety are outstanding—from Caracas to Provence to Rome; and from the Florida Keys to New York to

Bel-Air (all via Braswell's and Wiloughby's sumptuous corporate jet). I also took a special interest in Russell Lynes's observations of the Shaker barn. I have long enjoyed reading your magazine, and after reading the November issue I can only reaffirm that sentiment—I'm hooked!

*William J. Wickwire
Williamstown, Massachusetts*

After reading issue after issue of *Architectural Digest*, I feel as if I am unable to tell them apart. The variety doesn't change much, only the owners are different. People's tastes vary, and even though you feature residences from all over the world, I find myself looking at the same thing again and again. I do want to thank you, though, for highlighting certain areas of design, as in your "Accessories" or "Design Dialogue." They are refreshing and add a perspective to the world of design that we rarely see or are aware of.

*Judith D. Barker
New York City*

Architectural Digest is my favorite magazine. Thank you so much for the wonderful articles on art; for the richness; and for the good taste and beauty. I love to look through the pages and see what kinds of art people cherish and use in the embellishment of their lives, people who appreciate beauty and comfort and style.

*Rachel Zydycrn
Oakland, California*

As a retired textile stylist, I look forward every month to your newest issue. It fills me with joy and makes me feel as though I were styling again. It has given me inspiration while decorating my home, and alleviates the feeling of being cut off from what's going on in the world of design.

*Thérèse Caro-Delvaillle
Miami Beach*

I greatly appreciate the manner in which your articles are run consecutively without forcing the reader to look for "continued on page. . . ." And your photographs are superb. But the one aspect which keeps me renewing my subscription is your advertisements, which are tasteful and give the necessary information as to from whom and in what cities items may be seen or obtained. I read *Architectural Digest* to get ideas for my own home, and it is wonderful to be able to put these ideas into reality with your help and that of your advertisers.

*Sharon A. Lipiec
Bangkok, Thailand*

Perhaps you would be interested to know why I am no longer interested in your publication. Mainly because the great majority of the beautiful photography is wasted on highly overdecorated rooms. So much of it seems to express the silly ego of some decorator who was jamming the rooms full of as much stuff as possible.

*Mrs. A. D. Allen
Pacific Palisades, California*

The "Letters from Readers" have interested me because you include some critical of the fact that so many of the dwellings shown are of the apparently rich or extravagant. I can only say "thank you that you do." I don't care for all that you publish, but by the same token, I don't know the involved reasons behind the creation of the rooms. In short, I'm saying that I like *Architectural Digest* and want you to carry on.

*David Longhi, ASID
Philadelphia*

Kenneth Parker's The Granary (October, 1979) has to be one of the most exciting and successful adaptive reuse design projects to date. His development plans are sound, and I trust that this will be a major area of interest and

"World's Greatest Dad"



TROPHY STAND NOT AVAILABLE FOR PURCHASE. SEAGRAM DISTILLERS CO., N.Y.

KENNEDY GALLERIES

the great American resource



Charles E. Burchfield (1893-1967)
Building Under Construction, 1927
 Watercolor; 16 x 14 inches;
 signed lower right with monogram/1927

KENNEDY GALLERIES

Co-Publishers of *The American Art Journal*

40 West 57th Street (5th Floor) New York 10019 (212) 541-9600
 Tuesday - Saturday 9:30 - 5:30
 Beginning May 3: Open Monday - Friday, Saturday by appointment only

LETTERS FROM READERS

continued from page 10

direction for interior architects and designers in the 1980s—maintaining the exterior shells of buildings with character, while redesigning the interiors to reflect the needs of new use.

*Ted M. Glasgow
 Greensboro, North Carolina*

Architectural Digest is an enriching, rewarding and captivating experience. Your October 1979 issue is an excellent example. I enjoyed the article "Antiques: Pottery of the Past." The vivid documentation of ancient techniques was fascinating. Another was "The Granary" in Philadelphia. Kenneth Parker successfully converted an old building into an ultramodern masterpiece of spatial grandeur. You provided me with an insight into a world of splendor and exquisite antiquity.

*June Campbell
 West Chester, Pennsylvania*

After seeing the Cantors' home in your December 1979 issue, I felt inspired to write to you. The Rodin sculptures themselves are breathtaking, but the perfectly contrived backdrop for them à la Bebe Winkler is wonderful. Rarely have I seen art placed in such harmonious yet striking surroundings. I laud Mrs. Winkler.

*Craig Adler
 San Francisco*

I was happy to see an article regarding architecture and design in Latin America—"The Collectors: Pre-Columbian Art, Mr. and Mrs. Harry Mannil in Caracas" (November, 1979). After two years of subscribing to your magazine, this is the first time I have seen an article regarding Latin America.

*Martha W. Underwood
 Mountain Lakes, New Jersey*

It's true—"Man cannot live by bread alone." I have been receiving *Architectural Digest* for about fifteen years or more. It is a beautiful experience, and I eagerly await its arrival. It is so enjoyed, even from so far away.

*Colleen Hitchcock
 Northland, New Zealand*



Albert
Van Luit & Co.

**WALLCOVERINGS
FABRICS**

Interior by

Give your home a **REFRESHING SPRINGTIME SPARKLE**
with Van Luit's **WALLCOVERING & RELATED FABRICS**

These exquisite designs are *The Madelaine and Bamboo* . . . available in 7 very useable colorways.
They are but two of 14 exquisite florals in the outstanding "a day in Spring" collection.

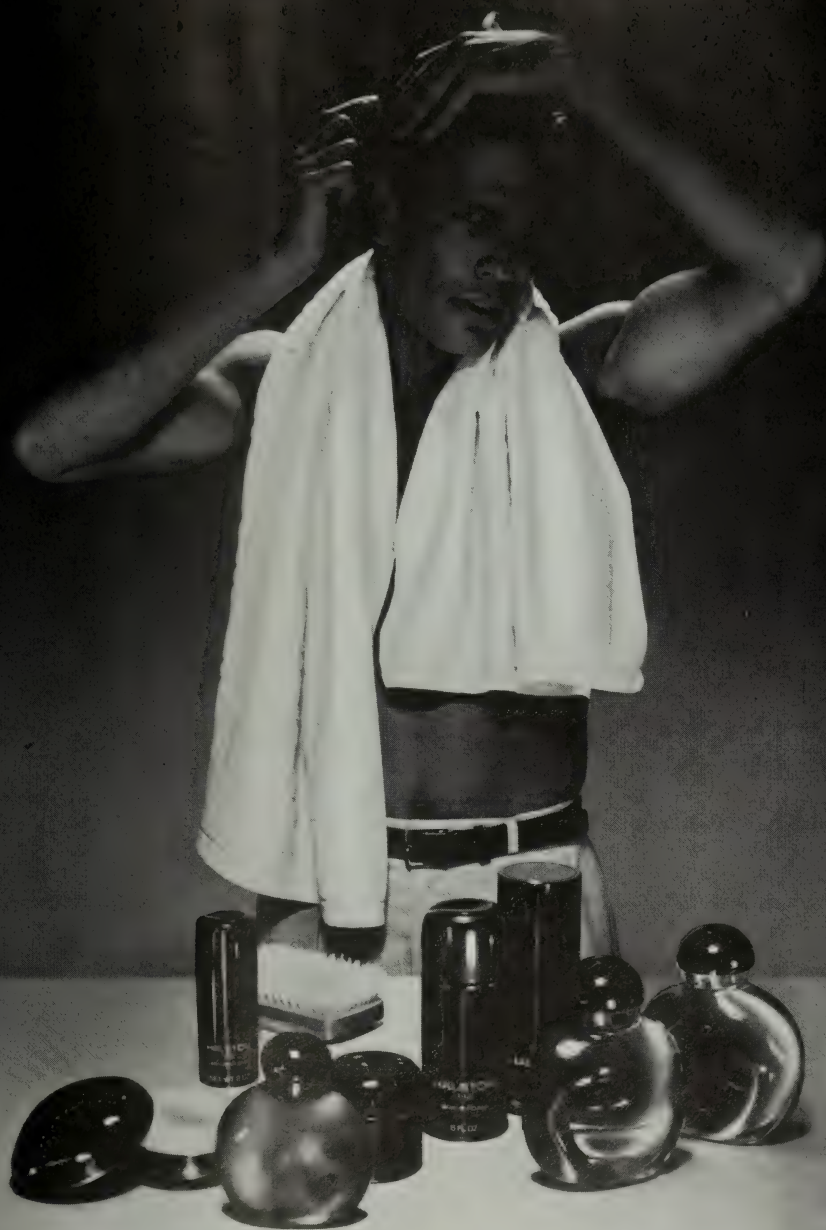
Send 75¢ for samples of *The Madelaine & Bamboo* . . . or \$1 for samples plus new
full color "a day in Spring" brochure: 4000-MDB Chevy Chase Dr., Los Angeles 90039

AVAILABLE AT INTERIOR DESIGNERS AND SELECTED WALLPAPER RETAILERS.



HALSTON

Z-14 FOR MEN



HALSTON

1-12 FOR MEN



A Bouquet Every Day From Adolfo

Monday Tuesday Wednesday Thursday Friday Saturday Sunday

Instant record. Instant memory.
Business. Pleasure. A logical deduction.
Get the picture?

Polaroid's SX-70 Sonar
The world's finest instant camera





Casual elegance. Unmistakably Brown Jordan®.

Tamiami.... The beauty of an original design. The quality of handcrafted tubular aluminum. To be admired... and used. For years.

At leading stores and interior designers. Write for a free brochure, or send \$3 for a 64-page catalog and the address of your nearest dealer. Brown Jordan, Dept. AI043, P.O. Box 5688, El Monte, CA 91734.



Lenox Crystal brings back yesterday. Today.

Today, Lenox still captures elegance remembered, luxury lost.

Today, Lenox is still hand-blown, according to tradition.

Today, the name Lenox, unsurpassed in fine china, is unsurpassed in fine crystal.

SEND FOR OUR FREE COLOR BROCHURE. LENOX, LAWRENCEVILLE, N.J. 08648.

As a magazine of interior design, we allow ourselves one great out-of-doors treat in each issue. This is our Garden Feature, a chance to bring fresh air and views of nature to our pages. We are always looking at extensive and lavish private gardens and considering them for publication. We prefer the blossom-filled charming gardens to the more formal type; on the other hand, we keep in mind that a successful garden means careful planning and landscaping, not just wilderness that extends to the back door. How easy it is to become caught up in the artifice of life from



Paige Reute
Editor-in-Chief

day to day, and how quickly a session of digging and weeding serves as a reminder of beauties and principles that do not change. And what can be more satisfying than a fine home and a beautiful garden complementing each other. Each is a difficult thing to create, and together they can make a charmed and peaceful corner of the world.

Exotic Accents

Since designer Kalef Alaton was born in Turkey, it is not surprising that his work for clients sometimes exhibits a slightly Byzantine fancifulness and ornateness. He and his partner/collaborator, Janet Polizzi, agree that it is usually easier to design an environment for someone else than for yourself. He wanted his own home in Beverly Hills to be as simple as possible. This residence is so simple that Mr. Alaton has called it "a screen on which anything can be projected." He comments, "I used to collect Armenian and Turkish silver, but I don't anymore. Objects are exchangeable, but in this environment there is great freedom that I cherish." See page 68.



Kalef Alaton



Janet Polizzi

New Vitality

For Mario Buatta, it is all in a day's work to be called from his office in New York to design a Normandy-style house in Columbus, Ohio. When Mr. and Mrs. Frank Benson, Jr. decided to move from their large English-style house into a residence in a unique neighborhood of Columbus—built in 1929 as a French village of twenty-five stylized houses with cobblestone streets, and gardens—Mr. Buatta was an obvious choice. The designer is quick to point out the influence on his work of the great British decorator



Mario Buatta



Merle Sheridan



Dan Zimmerman

John Fowler, the master of the English country house. Although this particular house designed by Mario Buatta is French in style, it exhibits that same informal propriety. See page 76.

By the Sea

Merle Sheridan and Dan Zimmerman have been an interior design team in Los Angeles for five years. They have a way of being both flexible as a team and unusually precise as they deal with clients. Unlike some designers whose way of working is to breeze through a house once and do a prodigious amount of shopping on the basis of their impressions, Miss Sheridan and Mr. Zimmerman take detailed measurements and a whole set of photographs, and then prepare a thorough layout, complete with clear plastic overlays. In this way the residents can apply, and peel off, layers of their home's décor and understand each step at leisure. See page 84.

An Old Mill

We have waited many months to see David Whitcomb's own home in Germantown, New York. The designer's work has appeared in our pages before, and this upstate New York house is more than just an occasional retreat. He has done what many of our acquaintances think about, but few dare



David Whitcomb

A Lotus is a rare sight.

Look at the Lotus Esprit.

The exotic car that holds the road like nothing else.

The roadholding secrets of the Esprit reach from Formula One to US 1.

The powerful four-cylinder 907 aluminum engine is placed amidships.

The gasoline supply is balanced ingeniously by connecting port and starboard tanks.

The low aerodynamic drag is enhanced by a wraparound spoiler.

The wide-track alloy wheels are widened further by hub-cap offsets.

The remarkable glass-fibre body is made even stronger by a steel-backbone chassis.

The gear box puts a fifth dimension at your fingertips.

And to dazzle the eye, the cockpit is finished by hand.

British inventor Colin Chapman and Italian designer Georgetto Giugiaro
would have it no other way.

Just so you can escape in an exotic car today that no one can touch tomorrow.

For the name of the Lotus Authorized Dealership nearest you,

call 800-325-6000 and use ID number 1000.

The two-passenger mid-engine Esprit S2. The Éclat 2 + 2. The four-passenger Elite 503.

One look will tell you: there is nothing else in sight.



Lotus

The rarest exotic cars.



WILLIAM AND MARY, ANNE, AND GEORGES I, II AND III.
THEY'VE BEEN MEETING AT FLORIAN PAPP SINCE 1900.



Photograph by James Aveline-Axe

For three generations, the family of Florian Papp has enjoyed the company of England's finest antique furniture. On three floors, the collection embraces many choice examples of English design and craftsmanship, spanning the 17th, 18th and early 19th centuries. William and Mary, Anne, George I, George II, George III and Florian Papp. Together, they've served the requirements of collectors, museums and interior designers since 1900.


Florian Papp
INCORPORATED

962 MADISON AVE. • NEW YORK, N.Y. 10021 • (212) BR 8-6770
(Between 75th and 76th Streets)



THERE is an air of insatiable desire about Shalimar.

The inspiration for this classic fragrance came from the story of a man who loved a woman so deeply, that when she died, every fiber of his being was devoted to creating a monument to her memory.

Twenty thousand men labored daily for twenty-two years to fashion marble into the pinnacles, parapets and domed kiosks we know today as the Taj Mahal.

The garden where their love grew was called the Garden of Shalimar.

Shalimar, the most exquisitely voluptuous perfume on Earth, by Guerlain.



continued from page 20

to do: He has given up his New York City apartment to make his country home his base. We asked if this move meant the end of his work in town, in which case the serene and civilized spaces he creates for clients would be greatly missed. "Why no," he assured us, "it's not a question of retiring, just growing a little more selective. In the future, I'm going to try to keep the number of design projects down to about one per year." See page 96.

The Collectors: 18th-Century Aura

As a Spanish diplomat, Luis Sagrera is part of a tradition of artistic cultivation and style that has been one of his country's great exports for centuries. Sr. Sagrera is the Spanish cultural attaché in Paris, having sharpened his diplomatic skills and personal taste in India and the Netherlands, both previous stops in his career. In India, he observed the last glittering days of the maharajahs, and was fascinated by the colorful life of the street, something he feels has little place in a European context. In the Netherlands he immersed himself in painting and music. In his Paris townhouse, Sr. Sagrera has created an expression of his true spiritual and aesthetic home—the eighteenth century. See page 104.



Luis Sagrera

Architecture: Ralph Rapson

Head of the architecture school at the University of Minnesota since 1954, Ralph Rapson is one of the Midwest's highly distinguished architects. The list of awards he has received for his work alone runs to several pages, and his major projects include residences, theaters, churches (including a church for the deaf in St. Paul) university and government buildings, including two of the first "modern" United States embassies to be built following World War II, in Stockholm and Copenhagen. Perhaps the largest of the designs is Cedar Square West, a community in Minneapolis large enough for 1,299 residential units in eleven interconnected buildings; perhaps the smallest



Ralph Rapson



Bruce Gregg

of his designs is his own glass-cube country home, in Wisconsin, the house shown in this issue. See page 110.

Quiet Mastery

Three years ago, Chicago designer Bruce Gregg gave himself a most unusual Christmas present—a home in Los Angeles. He was looking for an office/residence as a base of operations for his increasing number of West Coast projects, and he found an ideal location—a small house on the estate of director George Cukor, in the hills above the Sunset Strip. The next step was to convince Mr. Cukor to part with the property. "I made Mr. Cukor an offer for the house on Christmas Eve," recalls Mr. Gregg, "and we drew up the papers on Christmas Day. We are the best of neighbors and share our garden flowers." See page 118.

Architectural Digest Visits: Graham Sutherland

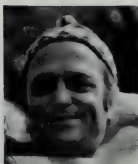


Graham Sutherland

The unhappy news that Graham Sutherland died in London on February 17, 1980 came as a great shock to the staff of *Architectural Digest*. Rather than cancelling this month's feature on his house and studio in France, however, we have chosen to present it to our readers as a tribute to a splendid artist and a truly gentle man. He was renowned for his portraits of the famous and was Britain's official war artist during World War II. His paintings will continue to live, and so will the spirit of the artist himself—a spirit we hope we have captured in visiting him, sadly for the last time, in his house near Menton. See page 126.

Gardens: Haus zur Palme

Making a tropical paradise in Switzerland is not easy, but Peter Buhofer has found it worth the effort. Many plants are brought indoors for a hibernation period. When we first saw pictures of the garden, the many birds intrigued us. Could it be that the exotic parrots, like most Swiss, speak French, German and Italian? Mr. Buhofer's current



Peter Buhofer

continued on page 28



JOY® de JEAN PATOU
THE COSTLIEST PERFUME IN THE WORLD

One ounce in Baccarat crystal... Limited quantity available... Imported from Paris

COME DINE WITH KINGS

Acorn from Georg Jensen, the world's most respected sterling house. Send 50¢ for a folio of the complete collection of table appointments that grace the dining halls of the Danish Royal Court and the great houses of Europe.



GEORG JENSEN
Denmark

Royal Copenhagen Porcelain
573 Madison Avenue, New York, NY 10022

Find your authorized St. Charles designer/consultant below.
For other states write St. Charles.

St Charles
FASHION KITCHENS

ARIZONA

Crowe's Custom Kitchens
1445 East Indian School Road
Phoenix, AZ 85014, (602) 266-2429
Kitchens of Distinction
1940 East Winsett Street
Tucson, AZ 85719, (602) 623-5891

ARKANSAS

See St. Charles Custom Kitchens
of Memphis

CALIFORNIA

St. Charles of Southern California
1240 Knollwood Circle
Anaheim, CA 92801
(714) 527-2225

Shelco Kitchens
1650 H Street, Fresno, CA 93721
(209) 233-3763

St. Charles of La Jolla
7426 Girard Street
La Jolla, CA 92037
(714) 454-9133

St. Charles of Southern California
8660 Sunset Boulevard
Los Angeles, CA 90069
(213) 655-7812

Kitchens by Meyer, Inc.
278 Castro St.
Mountain View, CA 94041
(415) 968-8318

Carefree Kitchens, Inc.
453 N. Anaheim Blvd.
Orange, CA 92668
(714) 634-4601

Kitchens, Inc.
2015 Q Street
Sacramento, CA 95814
(916) 441-4414

Continental Home Improvement Co.
340 West Portal
San Francisco, CA 94127
(415) 661-6776

L & W Home Center
1119 East Las Tunas
San Gabriel, CA 94776
(213) 287-1131

Somerset Remodeling
15255 Hesperian Blvd.
San Leandro, CA 94578
(415) 357-1354

Cook's Kitchen Center
402 West 7th Street
San Pedro, CA 94731
(213) 832-2271

Kitchen Craft of Marin
50 Belvedere
San Rafael, CA 94901
(415) 454-1623

COLORADO

Home Center
27 S. Tejon St.
Colorado Springs, CO 80903
(303) 634-6656

Kitchens by Kline
2640 East Third
Denver, CO 80206
(303) 359-5802

HAWAII

Kitchen Center of Hawaii
250 Ward Ave.
Honolulu, HI 96814
(808) 521-7447

Voell Company
P.O. Box 309
Kailua-Kona, HI 96740
(808) 324-1755

IDAHO

St. Charles Northwest
824 W. Bannock Street
Boise, ID 83702, (208) 345-8123

Kitchen Classics
560 S. Arthur
Pocatello, ID 83201
(208) 232-0432

IOWA

St. Charles Kitchens by Friedl, Inc.
1013 Mt. Vernon Road S.E.
Cedar Rapids, IA 52403
(319) 366-7122

NDS Company
3839 Merle Hay Road
Des Moines, IA 50310
(515) 276-5500

Kitchens by Krommenhoek
1916 Pierce Street
Sioux City, IA 51104
(712) 252-4402

KANSAS

**St. Charles Fashion Kitchens
of Kansas City**
4920 Johnson Drive
Shawnee Mission, KS 66205
(913) 432-3636
The Kitchen Place, Inc.
1634 East Central
Wichita, KS 67214, (316) 263-2249

MINNESOTA

**St. Charles Kitchens by
Conardo**
926 East Fourth Street
Duluth, MN 55805, (218) 728-5171
John L. Pierson Co., Inc.
5221 Lakeland Avenue North
Minneapolis, MN 55429
(612) 533-1696

MISSOURI

Glen Alspaugh Company
9808 Clayton Road
St. Louis, MO 63124
(314) 993-6644
(also see Shawnee Mission, KS)

MONTANA

McPhie Cabinetry
435 E. Main St.
Bozeman, MT 59715
(406) 586-2975

NEBRASKA

Nebraska Custom Kitchens
4601 Dodge Street
Omaha, NE 68132, (402) 556-1000

NEVADA

American Kitchens of Nevada, Inc.
#3 5006 S. Maryland Pkwy.
Las Vegas, NV 89119
(702) 736-1824
Appliance and Cabinet Center
401 E. 4th St., Reno, NV 89512
(702) 786-4711

NEW MEXICO

Creative Kitchens Inc.
503 Slate Avenue N.W.
Albuquerque, NM 87102
(505) 242-8474

OKLAHOMA

Kitchen Interiors
2761 N. Country Club Drive
Oklahoma City, OK 73116
(405) 643-9363
Imperial Kitchens
3301 S. Harvard Avenue
Tulsa, OK 74135, (918) 749-7317

OREGON

Neil Kelly Co.
804 N. Alberta
Portland, OR 97217
(503) 288-7461

SOUTH DAKOTA

St. Charles Kitchen Show Case
705 S. Minnesota
Sioux Falls, SD 57104
(605) 335-6291

TEXAS

Designer Kitchens
2409 Rich Creek Road
Austin, TX 78757, (512) 452-0688
Brad Pence Company
4508 Lovers Lane
Dallas, TX 75225, (214) 750-0271
St. Charles Fashion Kitchens, Inc.
6630 Harwin Drive—Suite 152
Houston, TX 77036, (713) 783-7780

St. Charles Custom Kitchens
6538 San Pedro
San Antonio, TX 78216
(512) 349-5418

UTAH

Millet's Kitchens
1344 South 2100 East
Salt Lake City, UT 84108
(801) 581-0066

WASHINGTON

Creative Kitchens by Peterson
8300 Gage Rd.
Kennewick, WA 99336
(509) 942-0758
Charles (Chuck) Blodgett Co.
4515—44th S.W.
Seattle, WA 98116
(206) 937-7712

INTERNATIONAL

ST. CHARLES INTERNATIONAL
610 Enterprise Drive, Oak Brook, IL
60521, (312) 654-4560



St Charles
FASHION KITCHENS

Your visit to our St. Charles showroom is a journey into another world—as timeless as period traditional or as contemporary as the Continental look.

Do you prefer warm furniture woods? Decorative laminates? Durable textured steel? Your choice of materials, colors and finishes is nearly without limit. Our designer/consultants will artistically blend your ideas and desires into a one-of-a-kind masterpiece of enduring beauty and value.

For more than four decades St. Charles has set the standard in the design, engineering and construction of high-fashion kitchens. May we create one for you?

**St. Charles Fashion Kitchens
St. Charles, IL 60174**

Please send your colorful 44-page book featuring St. Charles Fashion Kitchens. I'm enclosing \$3.00 (Free if you take coupon to your local dealer/designer. For more kitchen ideas and information add \$2.00.)

Name

Address

City County

State Zip

Phone O-A5-627



continued from page 24

interests are in the field of wildlife preservation in distant lands, "and perhaps I shall have to give up living in Switzerland," he mentioned. But we hope the garden will always flourish as we show it here. See page 132.

The Reality of Illusion

This is the second time we have shown the boldly conceptual, slightly surreal work of Italian architect Piero Sartogo (*Architectural Digest*, April 1979). His interior design might more properly be "interior architecture." Mr. Sartogo derives much inspiration from the work and writing of Florentine Filippo Brunelleschi, the Renaissance pioneer of perspective in architecture, of whose work he staged an exhibition in the city of Florence in 1978. On that occasion, he ran a red stripe from one Brunelleschi building to another—across streets, sidewalks and piazzas. It was both a conceptual urban map and a treasure hunt. See page 138.



Piero Sartogo

A Warm and Welcoming Aura

Since announcing his retirement in December 1978, Los Angeles designer John Cottrell has been enjoying a life of relative relaxation in Hawaii. "I have worked since I was in the fifth grade," he told us. Actually, the designer now chooses only those projects that please him, for special clients. Mr. and Mrs. Arthur Ryan are among those clients. We once showed Ingrid Ryan's house in Beverly Hills (see *Architectural Digest*, May/June 1975) before she and Mr. Ryan were married. Pieces from that earlier home are shown again, looking thoroughly comfortable in their new surroundings. See page 150.



John Cottrell

1918 Coach House Restored

This is the first time that the work of Wayne Williamson and Bruce Goers has appeared in our pages. The two men have been partners for eighteen years, at various times running a shop and creating residential designs in the Chicago area. "Many of our clients have second homes in California,"



Wayne Williamson



Bruce Goers

says Mr. Goers, "particularly in the desert regions of southern California." So many of their clients spend part of the year in Palm Springs that the designers have followed suit, and have opened a second office there. Mr. Williamson and Mr. Goers take turns spending six months of the year tending to business in their Palm Springs office, and it did not take us long to guess that the six months they choose to leave Chicago for Palm Springs are in the winter. See page 156.

The Charm of Elsfeld Manor

Michael Haynes creates with acrylic, much as the great *ébénistes* of centuries past used fine woods. He pieces colors together in rich patterns or takes large sheets of the plastic that can wrap anything from a grand piano to a sideboard. Commissions for his designs have come from such disparate sources as Lord Snowdon, the Sultan of Oman, Christian Dior and Madame Tussaud's. Acrylic as a medium achieved its greatest popularity in the 1960s, but Mr. Haynes continues to find it satisfying. Particularly exciting is the way its rich vibrant colors infuse his own home, *Elsfeld Manor*, a classic Cotswold house in the beautiful Oxfordshire countryside. See page 162.



Michael Haynes

Setting for an Actress

With the film industry more international than ever before, actresses like Ursula Andress travel the world with the frequency of multinational business executives. Miss Andress recently added the Beverly Hills house shown in this issue to her list of residences, which includes homes in Bern, Paris, Rome and Spain. Whitney Chase was given the task of designing the interiors, which included such modifications as changing a closet into a sauna, a wardrobe into a master bath, and a ranch house dining area into an enclosed room. Says Miss Chase, "I don't want anyone to walk in here and identify this work as mine. I want it to look like Ursula, not me." See page 168. □



Whitney Chase



The Chivas Regal of Liqueurs.

Chivas Brothers make the world's finest Scotch. And the same renowned Chivas quality and tradition goes into its equally-regal Lochan Ora Liqueur. With a unique taste all its own, Lochan Ora is to be lingered over—sipped slowly, savored fully. It's expensive but, then, good taste invariably is.

Lochan Ora.
The Imported Liqueur from Chivas Brothers.



The Garbisch Collection

Highly Important Impressionist and Modern Paintings
French 18th Century Furniture, European and Chinese Export Porcelain
American Furniture and Related Decorative Arts



Vincent Van Gogh,
Portrait of Adeline Ravoux,
oil on canvas, 28½ x 21 inches.

To be sold May, 1980 in a series of auctions at Sotheby Parke Bernet in New York, and at Pokety Farms, the Garbisch country estate in Maryland.

Illustrated catalogues available approximately four weeks before the auctions. Order through regional offices, or by mail, using sale name "Garbisch" and indicating volume(s).

Volume I: Impressionist and Modern Paintings. Auction: Monday, May 12, in New York (by ticket only) \$25 (hardbound)

Volume II: French Furniture, European Porcelain, Rugs and Vertu. Auction: Saturday, May 17, in New York \$25 (hardbound)

Volume III: Chinese Export Porcelain, Dutch Delft, Vertu and Silver. Auction: Thursday and Friday, May 22 and 23, at Pokety Farms (by catalogue only) \$17.50 (softbound)

Volume IV: American Furniture and Related Decorative Arts. Auction: Friday and Saturday, May 23 and 24, at Pokety Farms (by catalogue only) \$17.50 (softbound)

(Note: Volumes III & IV may also be ordered as a set for \$30.) Send check to SPB Subscription Dept. AD, 980 Madison Ave., New York, N.Y. 10021.

Inquiries: Grace Walters (212) 472-4791

All property sold is subject to a premium of 10% payable by all Buyers as part of the purchase price.

Sotheby Parke Bernet • New York

Founded 1744 The world's leading firm of art auctioneers

980 Madison Avenue New York 10021 (212) 472-3400

Offices in North America: Boston, Chicago, Houston, Los Angeles, Palm Beach, Philadelphia, San Francisco, Toronto, Vancouver

"Reflections"



designs for leisure, ltd.

"Reflections"—from our collection of custom designed pool tables and game tables. Contemporary, Antique and Antique Reproductions on display in our showroom.
Custom finishes available.

306 east 61st street, new york, new york 10021 (212) 759-6943
designed by Arnold Kaye

SIGNATURES IN ACRIVUE



THE SWEDLOW GROUP

THE VERSAILLES DINING TABLE

Dimensions — Overall: 96" x 48" x 29" High
Top: 96" x 48" x 2 1/2" Thick
Base: 48" x 15" x 26 1/2" High

SIX PANEL SCREEN, Kano School, 17th Century
One of a pair. \$35,000 the pair.

IMARI JAR with lid, Genroku Era
One of a pair. \$50,000 the pair.

SET OF SIX BIEDEMIER CHAIRS, 19th Century
\$5,300 the set.

LOS ANGELES: 137 Pacific Design Center 8687 Melrose Avenue (213) 659-9898

ATLANTA: Ainsworth-Noah and Associates **BOSTON:** Ostrer House **CHICAGO:** ROZMALLIN **DALLAS:** Eliot & Associates **DENVER:** Kneedler-Fauchère

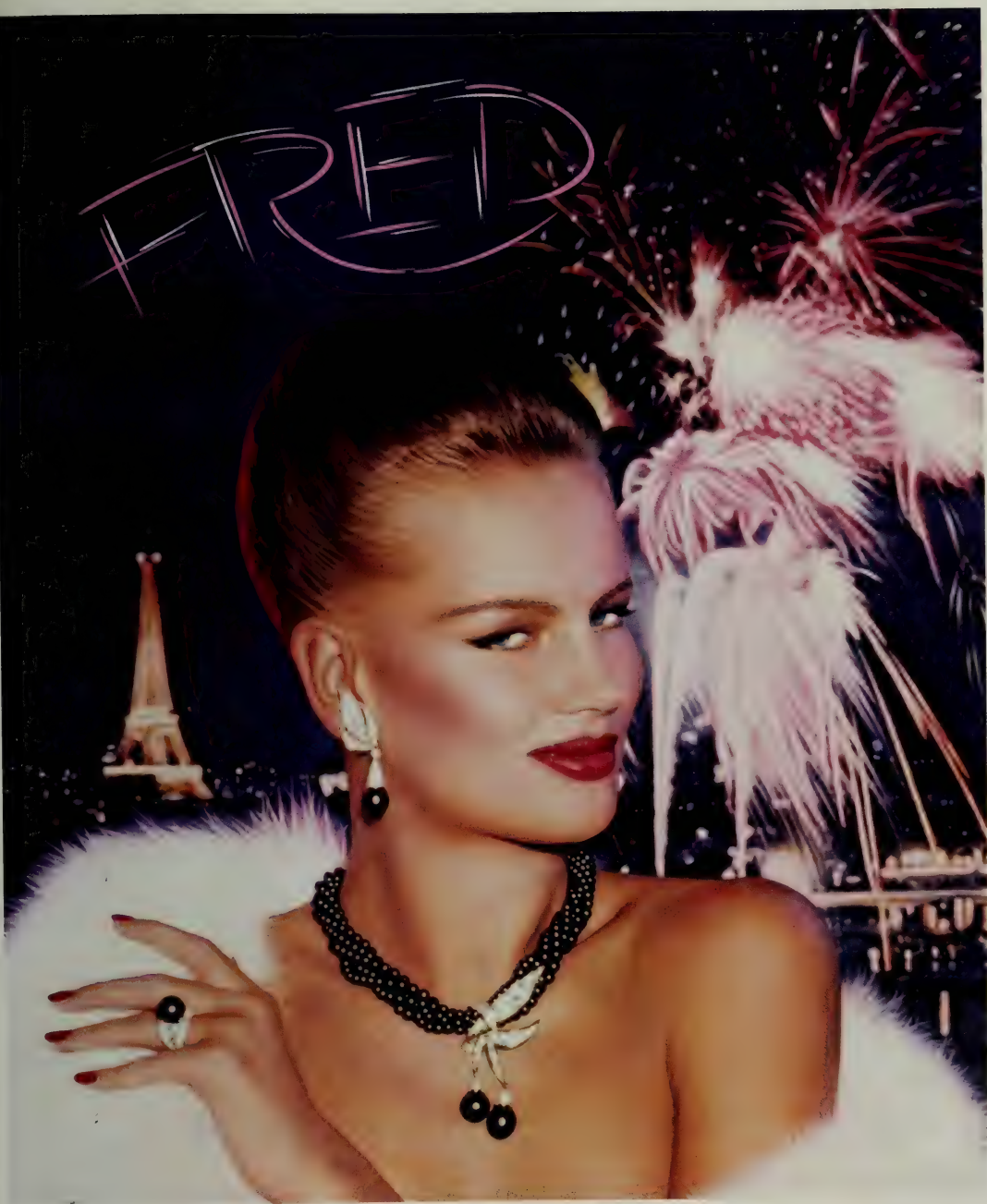
HONOLULU: Paul Rasmussen, Inc. **MIAMI:** Casa Bella **NEW YORK:** Casa Bella **PALM SPRINGS:** Gary Jon **PHILADELPHIA:** J W Showroom, Inc.

PORTLAND: Kneedler-Fauchère **SAN FRANCISCO:** Kneedler-Fauchère **SEATTLE:** Kneedler-Fauchère

TOKYO: Asahi Art Co., Ltd. **TORONTO:** Xandra **TROY:** ROZMALLIN **WASHINGTON, D.C.:** J W Showroom, Inc.

Catalog Available: Twenty-Five Dollars

ACRIVUE the gem-like acrylic highly prized for its flawless clarity is a registered trademark of Swedlow, Inc. THE SWEDLOW GROUP, A Division of Swedlow, Inc.
All antiques subject to prior sale



FRED
JOAILLIER
PARIS • SAINT TROPEZ • MONTE CARLO

401 NORTH RODEO DRIVE • BEVERLY HILLS, CALIFORNIA 90210 • 213/278-3733
THE GALLERIA • 5015 WESTHEIMER • HOUSTON, TEXAS 77056 • 713/960-9441



***'To me, real flowers were always right.
But now it's Magicsilk.'***

*The design of a room says so much about the person who lives there.
And I must admit I never thought I'd be putting anything but real flowers
in my home.*

But when I saw Magicsilk, I changed my mind.

*The color and design of each Magicsilk flower is so beautiful, I have
baskets of them all over the house blooming all year long.*

*And these exquisite flowers are washable. How practical can you get?
All I can say about Magicsilk is, I wish I had discovered it sooner.*

The one copy that's better than the original.

Division of Selo, Inc., 55 Triangle Blvd., Carlstadt, NJ 07072

Magicsilk.®





Mark Cross conquers space.

At Mark Cross, we appreciate the fact that most women need to carry more than a comb and a compact.

So we designed this handsome town bag. Roomy enough to hold a day's worth of necessities. Yet styled and crafted with the care and detail we put into all our leather goods. If space is your problem, solve it at Mark Cross.



645 Fifth Avenue.
N.Y., N.Y. 10022

BIELECKY BROTHERS, INC. RATTAN, CANE, WICKER

ALL MADE IN THE UNITED STATES.

PHOTO: PETER VITALE

NEW YORK:
306 EAST 61 ST.
NEW YORK 10021
(212) 753-2355

DALLAS:
DAVID SUTHERLAND, INC.
HOUSTON:
DAVID SUTHERLAND, INC.

CHICAGO:
JOHN STRAUSS
LOS ANGELES:
DONGIA, INC.

SAN FRANCISCO:
SHEARS & WINDOW
MIAMI:
DONGIA, INC.

SUITE 801-3, THE PLAZA, NEW YORK.



© 1980 Carte Blanche Corp.

Some people travel with credit cards.
Some people have *carte blanche*.™



CARTE BLANCHE®, HONORED BY MAJOR AIRLINES, HOTELS, RENT-A-CAR AGENCIES AND FINE RESTAURANTS THROUGHOUT THE WORLD. TO APPLY FOR MEMBERSHIP CALL (800) 421-0081. IN CALIFORNIA CALL (800) 282-5886.

EVOLUTION OF A GREAT CLASSIC MOTORCAR

PRESENTING THE FIRST NEW JAGUAR SEDAN IN A DECADE.



The Jaguar Series III XJ Sedan: a great classic redefined for the 1980s.

For more than 50 years Jaguar has created classic after classic. In setting out to refine our XJ Series sedan, we looked at the car long and critically. And only after careful consideration did we subtly redefine the car, making meaningful engineering and design changes.

Refined from its sleek new roofline to the subtly-integrated bumpers, the Series III is pure sculpture in motion.



There is a new and handsomely simplified front grille. The new slimmer roofline allows more glass area for greater visibility, and greater headroom for rear-seat passengers. The tail light assembly is not only cleaner and simplified, but offers more illumination to make the car more visible from behind.

Underneath its glamorous new shape beats the heart of a Jaguar: incredibly responsive, agile and eager for the road.

The responsiveness of Jaguar engines is justly famous. The XJ6 engine is the legendary double overhead-cam Six with electronic ignition and fuel-injection. It is strong and smooth, quick and tireless. It is the proud heir to Jaguar's racing heritage that extends back for generations.



The Jaguar Series III sedan moves with a smoothness and surefootedness that is uncommon in any luxury car. It has independent suspension on all four wheels. It turns with the quickness of power-assisted rack and pinion steering. And it stops with the silken authority of four-wheel power disc brakes. The result is an intuitive feel for the road, and reflexes you'd expect from a sports car.



Inside the Series III there is all the luxury you have every right to expect from a Jaguar.

The seat facings are covered in hand-matched top-grain hides. Under the supple leather is a new, orthopedic



design. The front bucket seats have adjustable lumbar supports, and the driver's seat adjusts electrically. Both of the front seats recline.

The dashboard is veneered in rare burled walnut, in the great tradition of British cabinetmaking. But set into the walnut is an information-gathering system right out of the space age. The XJ Series III is also fitted with cruise control, power-adjustable side mirrors and a rear window defogger thoughtful enough to turn itself off when its job is done. Driving, or even riding in a Series III Jaguar is the sum of many uncommon pleasures, large and small.

How to decide.

In every life, there comes a time to move beyond compromise. If that time has come for you, we suggest that taking the Jaguar Series III for a test drive



may be an uncommonly rewarding experience. Take this car on some winding, beckoning road. Only then can you know why, for more than 50 years, the name Jaguar has held a special meaning for motoring enthusiasts. For the name of the Jaguar dealer nearest you, call these numbers toll-free: (800) 447-4700, or, in Illinois, (800) 322-4400.

□ Jaguar Rover Triumph Inc., Leonia, N.J. 07605

JAGUAR

Bermuda. Get away to it all!



"I'd tap on the rock and the fish swam right up to the helmet. The fish in Bermuda are almost as friendly as the people."

Doug and Peggy Johnson talk about the Johnsons' fourth visit to Bermuda.



"The night at the disco was so exciting. We met some great people, Bermudians as well as visitors."

"We went jogging in the morning. The quiet road. The flowers. There just isn't an island that offers more."



See your travel agent or write Bermuda, Dept. 507
630 Fifth Avenue, N.Y., N.Y. 10020
or Suite 1010, 44 School St., Boston, Mass. 02108
or 300 North State Street, Chicago, Ill. 60610

A Perfume named 1000



*So rare...
and available to so few...
each flacon is registered.*

JEAN PATOU
PARIS



CHARLOTTE WILLIAMS

"The high ceilings and arches in this Spanish-style El Paso home were such a strong statement, I tried to keep my design simple. As a nice contrast to all those straight lines, I chose a grouping that's soft and voluptuous. Some of the pieces are a bit formal, but together it all works to provide exactly what I was after: that casual, comfortable Southwestern feeling of informality."

We are pleased that Mrs. Williams, A.S.I.D. and President of Charlotte's, Inc., chose Century Furniture—the sofa, covered in a handmade Indian crewel, suede bergere, and the upholstered Parsons' style benches. If you would like to see more Century furniture in beautiful homes throughout America, send for our booklet. Enclose \$1 with name and address to: Century Furniture Co., P.O. Box 3427, Dept. G-3, Hickory, NC 28601.



CENTURY®

Furniture of Distinction



Collect Luxor® The famous 100% cotton towel from Martex®



GUEST SPEAKER

A Reminiscence of Memorable Interiors

By Horst

PEOPLE OFTEN ASK ME, "Which are your favorites, of all the houses and apartments you have photographed?" I find it impossible to respond with a straight answer. I like Walt Whitman's house and I like the White House. But I wouldn't want to live in either.

Of course, there are quite a few others that regularly recur to my mind, perhaps because they have one thing in common: They all came to me as surprises. For instance, the painter Cy Twombly's apartment in a Roman palazzo, with its Baroque interior painted plain white throughout and its walls hung with his graffitilike canvases. Then, in complete contrast, the eighteenth-century house that Mrs. Nancy Lancaster restored and refurbished at Haseley, in Oxfordshire. With her unsurpassed sense of style, Mrs. Lancaster emphasized its elegance, made it even more beautiful, even grander yet, if possible, even more congenial, than the ideally comfortable English country house of everyone's dreams.

Blending Ease with Extravagance

The most striking demonstration of her expert knowledge, eye and touch was in the magnificent drawing room, with its historic portraits, Chippendale gilt appliques and overflowing yet perfectly balanced bouquets of flowers from the garden. But every room—from the airy hall, with its array of delft pieces and its spare arrangement of furniture, to the least important bedroom up the rush-matted staircase—was a lesson in the art of blending ease with extravagance. All beauty and value apart, the house was charming, unmistakably lived in and loved.

Still another switch, Mrs. Ann Fuller's astonishing conversion of a disused Baptist church in Stonington, Connecticut—done on a shoestring. With a few pieces of Americana, some Indonesian furniture picked up on her



A preeminent fashion photographer for several decades, Horst has visited many of the finest homes; he focuses on several of his favorites.

travels, and bookshelves made from empty whisky cases, Mrs. Fuller created an interior that was not only beautiful, but oddly appropriate to its New England seafaring setting. In the church tower she slung a hammock, so that she could lie and overlook the harbor from which the clipper ships had set out for the Far East.

Probably the most extraordinary and original house I have ever photographed is Joe Price's home, near Bartlesville, Oklahoma. With his Japanese wife, Etsuko, he has amassed an internationally renowned private collection of Japanese art, discreetly displayed in classic Japanese fashion. And the structure itself is as exceptional as its contents—a haunting architectural fantasy, of no recognizable provenance, hidden away on the prairie.

Though I started photographing houses and apartments less than twenty years ago, I have been interested in architecture ever since my boyhood in Germany. We lived near Weimar, and the Bauhaus was a revelation or liberation to me—like the sudden early opening of a window or door onto life. One day while I was at art school under Gropius in Hamburg, I wrote to Le Corbusier in Paris. He invited me to come and work in his

atelier. I went, but I didn't stay working under Le Corbusier for very long. Much as I admired his innovative genius, the workers' dwellings that he was starting to design seemed more like cells than livable apartments.

Notable Parisian Apartments

Instead of becoming an architect, I drifted into photography. That, in turn, led to my coming to know a rather different sort of Paris world, from the early 1930s on—and from the inside. Among the inhabitants of that world were three phenomenal women: Gertrude Stein, Chanel, and Misia Sert. In their varying ways, all three were intimately associated with some of the foremost artists of their time—and Gertrude Stein's apartment, for one, certainly showed it. It was filled with the paintings she had acquired, from Picasso's famous portrait of her to Marie Laurencin's portrait of her poodle, Basket. And Picasso had drawn the designs for her needlepoint chair seats. But the apartment did not give the impression of being a gallery, and there was no noticeable color scheme—just the paintings and cozy comfort. Every painting had a personal story, a genuine connection with Gertrude Stein's life and experience. One didn't have the ironical feeling there—which one has so often in the houses of collectors of great paintings—that the models for the masterpieces conceivably never would have been invited inside in real life!

Chanel, too, knew Picasso well. But the only painting in her apartment was a small Dali, a stalk of wheat. Perhaps partly because she had "come from nowhere," Chanel uninhibitedly enjoyed splendor in her surroundings. Her rooms, with their gold objects, coromandel screens, suede sofas, life-size Chinese bronze deer, gardenias and tuberose, were the most

THE TASTE BEYOND 12-YEAR-OLD PREMIUM SCOTCH

Discover more.

Let your mature taste lead you from the finest premium Scotch on up to the most expensive 12-year-old Scotch in the world. The Glenlivet. The ultimate in Scotch.

Most premium Scotch is blended and depends on several whiskies for taste and smoothness.

Yet the unblended character of The Glenlivet is noble enough to stand alone. In this distinctive Scotch whisky you'll experience an exceptional smoothness and full-bodied richness, unmatched in all other premium Scotch.

Try the taste beyond premium Scotch.

The Glenlivet
Unchanged since 1824.



1980 IS A VERY GOOD YEAR FOR 1930 ORIENTAL RUGS.



Shown: 50-year old antique Bakhtiari from the Behgooy collection.

There's no doubt about it. Oriental rugs are one of the few things that get better as they age.

Better looking. And more valuable.

For example, after only 50 years, Oriental rugs are considered antiques. Which means they've become rare and prized possessions.

They're more beautiful, too. Use helps the colors become warmer and mellow.

At Behgooy, largest Oriental rug dealer in the Southwest, we have a magnificent collection of antique rugs to choose from.

But don't overlook our splendid new rugs. After all, 2030 is just 50 years away.



BEHGOOY

6907 Preston Road, Dallas, TX 75205
(214) 521-3330

To trade only:
Dallas World Trade Center,
High Point So. Furniture Market Center,
Atlanta Merchandise Mart

Buy an authentic Behgooy

GUEST SPEAKER

continued from page 36

luxurious I have ever known—and the most personal. Like the clothes she designed, even the napkins on her table were works of art—made of incredibly fine batiste, nearly a yard long and folded like concertinas, with the folds a mere inch and a half wide.

The only other apartment in the same luxurious vein—even in prewar Paris—was that of Misia Sert. Mme Sert and Mlle Chanel had much in



The Chinese bronze deer that seem to graze in Coco Chanel's luxurious Paris apartment were first discovered by Horst at an antiques shop.

common, including close association with Diaghilev, and yet remained—miraculously, in that world—nearly constant and frequently devoted friends. Portraits of Misia had been painted by Renoir, Toulouse-Lautrec and Vuillard, among others; there were some of these in her apartment, along with fans painted by Boucher and screens by Bonnard. She had an expert eye for quality, even after she became virtually blind; it was she who advised Helena Rubinstein about buying furniture and art—though in Mme Rubinstein's apartment the result was not what it was in Mme Sert's. Misia lived with art because she lived *for* art.

Of the professional interior designers during my prewar Paris days, I came to know two especially well: Lady Mendl and Jean-Michel Frank. Both of them were totally liberated from the amusing Art Déco style of

continued on page 40



DISAPPOINTING NEWS FOR AMERICA'S 520,000 MILLIONAIRES.
ONLY 1,500 BERTONE COUPES WILL BE OFFERED THIS YEAR.

In an age when anyone with money can purchase a Mercedes, BMW or Cadillac Seville, it takes a good deal more to own a Bertone Coupe.

It takes luck.

The Bertone Coupe is a limited production luxury class touring car that combines Volvo engineering with the classic Italian craftsmanship of one of Europe's most distinguished coach builders: Bertone of Turin.

To fully appreciate the results of this collaboration—the handcrafted details, the supple leather upholstery, the rich wood veneers, the superb engineering—you have to see and drive this car for yourself.

Due to the extremely limited supply of these extraordinary automobiles, we urge you to use extreme haste in visiting a Volvo dealer.

If you should have money enough and luck enough to purchase a Bertone Coupe, you'll not only have the satisfaction of owning a car that shows you've arrived.

You won't see yourself coming and going.

VOLVO

OGGETTI

GUEST SPEAKER

continued from page 38

the Ritz Bar, as it was then. Elsie Mendl had achieved a well-deserved reputation in the United States as the apostle of eighteenth-century French furniture. Otherwise, she was hardly an originator, let alone a designer in the strict sense of the term—whereas Jean-Michel was both. He shared with Chanel and Misia Sert the feeling for luxury that was characteristic of the place and the period. Yet, unlike them,



Horst recalls with fond admiration the elegant ease of the sun-warmed library in Mrs. Nancy Lancaster's country house in Oxfordshire.

he chose to underplay that feeling. His own designs were mostly spare and simple, but he carried them out in the most beautiful or intractable materials: gigantic pieces of rock crystal were cut into to make bowls for cigarettes; walls were close-fitted with straw; low carved tables were impeccably clothed in parchment. For him, Giacometti made lamps and vases, and Matisse designed a tapestry. Strangely and tragically, when Jean-Michel came to New York as a wartime refugee, his work achieved little or no success.

The widespread interest in interior decoration, in caring about the beauty of one's immediate surroundings, in trying to create a private ambience, is a comparatively recent phenomenon—and a welcome one. So is the impressive technical efficiency and facility of many contemporary American and European designers. But when they

Available at select retail stores.

Through your interior designer:

Atlanta, *Ainsworth-Noth & Associates*;
Boston, *Leonard B. Hecker Associates*; Dallas, *Richard Spivey Associates*;
Houston, *Richard Spivey Associates*; Los Angeles, *The Swedlow Group*;
Miami, *39 East*; Philadelphia, *Rodal Design Collection*

Dealers may see the line:

Dallas, *Richard Spivey Associates*, *World Trade Center*;
Highpoint, *Classic Gallery*, *Wrenn-Comm Bldg.*;
Los Angeles, *Ralph Seal and Assoc.*, *L.A. Mart.*

OGGETTI, 1630 Northeast First Ave., Miami, Fla. 33132 (305) 358-9031

continued on page 42

In the life of every woman's skin
there comes a turning point, a time when
her face begins to look older.

Now there is an alternative.

MILLENIUM.

It makes your skin look, feel and
actually function younger.

Scientific research shows that two of the
primary characteristics of aging skin are

- (1) a slow-down of the skin cell renewal
process and,
- (2) a decrease in the skin's youthful ability
to care for itself.

MILLENIUM OFFERS AN ALTERNATIVE TO BOTH.

(1) It actually accelerates the natural skin cell
renewal process to make your skin look
and feel more youthful, supple, resilient.

(2) MILLENIUM recalls your skin's youthful
ability to effectively conserve and use its
inner moisture. Little dry lines relax, sleek
out. Your skin takes on a new radiance.
Now, the future of your face has just changed.



Elizabeth Arden

© ELIZABETH ARDEN, INC. 1980

continued from page 40

The
Guaranteed
Investment
Collection

DANIEL B.
GROSSMAN
INC.



William Adolphe Bouguereau (1825-1905), *La Guerre*, signed and dated 1864.
oil on canvas, 33 1/4 x 41 1/4 inches

An
important
new
investment
concept
for the
serious
collector.

The Guaranteed Investment Collection is comprised of twelve Nineteenth Century European paintings, including the above. They are offered individually.

In support of our belief that each of these paintings is destined for significant financial appreciation over the next decade, we guarantee in writing the following:

- On request during the sixth year after purchase, we will buy back any painting* in the Collection at a pre-established price that protects the collector from loss while owning a museum quality work of art.
- On request during the eleventh year after purchase, we will buy back the painting* at a higher pre-established price.

Paintings in the Collection are priced upwards of \$12,000, and may be viewed at the gallery by appointment.** We invite your serious inquiry.

Daniel B. Grossman, Inc. 1100 Madison Avenue, New York, NY 10028. (212) 861-9285

*in unchanged condition, from the original purchaser

**painting shown subject to prior sale

©1980, Daniel B. Grossman, Inc. All rights reserved.

superimpose a "style" of their own, their clients might almost as well be living permanently in hotel rooms—at almost as great expense! The houses and apartments that I consider most worthwhile are those that reflect their owners' lives and tastes.

I have always reacted as strongly against rules as against fads, but since interiors are to be lived in, they ought to be both comfortable and easy to maintain. It may be tempting to recreate the past, and to surround oneself with tassels and fringes and all the rest, but most of us don't have the

**"I have always
reacted as strongly against
rules as against fads."**

—Horst

housemaids of the past to clean them. One may have a passion for modern art, but, for example, Nevelson sculptures probably deserve—and certainly require—almost as much time to dust as the mirrors of Versailles. Also, one may not agree with the late Mme Balsan that a Louis Quinze chair is "the most comfortable chair"; for me, however, Mies van der Rohe's famous Barcelona chair is the most uncomfortable chair ever designed. Before deciding on the kind of seating one needs, it is well to find out how one sits: straight-backed, with both feet on the floor; leaning against a bolster, with one leg up; or perhaps with knees crossed on a plump cushion.

Frankly, my own little house in its garden on Long Island is the one I love most; I work best and feel healthiest when I am there. It is filled with a great many reminders of my life in years past, and it has a way of giving me all sorts of new ideas about what I hope to accomplish in the future. No doubt that's one reason why I consider it so difficult to choose favorites. □

Architectural Digest's editor-at-large, Valentine Lawford, interviewed the noted photographer Horst at his Oyster Bay home on Long Island.

*What's the right wine to end a good day,
and begin a great evening?*



© Almadén Vineyards, Inc. 1980, San Jose, California

Almadén.

Carefully pampered grapes make it right. The difference between an average wine and a superior wine is the amount of care it receives. Under the attentive eye of our wine-master, Almadén's grapes are nurtured with the singlemindedness of purpose they require to reach the absolute peak of their potential. When you taste our fine wines you will appreciate the extra care we give to our grapes.



Almadén makes it right.

When in love, do as the Greeks do! Gather for a traditional wedding feast at the liveliest place we know, New York's *Estia*! To the shouts of "Yasu", we toasted bride and groom. Then to a joyous burst of bazouki music, we sang and danced the native "sutaaghi", the Greek sailor dance! (Pearl's fancy footwork sure had Albert impressed!)

The bride wore Nipon...as did her wedding guests... all designs from Albert Nipon's summer collection: (from left

to right) Ruffled Pierrot collar gives a gamin charm to this soft, flirty dress of English cotton voile.

An island paradise of a dress with bare camisole top, gala triple-tiered skirt with faggoting, splashed with exotic pin-wheel blossoms on Italian cotton voile.

Wedding wear or anywhere...this romantic two-piece gown of imported cotton point d'esprit has a delicately tucked midriff, buttons down the back.



The ouzo flowed, bazoukis played...

Pearl's geometric two-piece print pairs a peplum top and dirndl skirt in Italian cotton voile.

Sheer illusion, this English cotton voile has a ruffled, tucked bodice, buttons in back over a swirling bias cut skirt.

A hint of lace, spring bouquets on the breeziest Italian cotton voile in two easy pieces. Sizes 2 to 14 at these and other fine stores: Balliet's, Okla. City/Bonwit Teller/Burdine's, Fla./Frederick & Nelson, Seattle/Garfinckel's, Wash. DC/

Gidding/Jenny, Cinn./Godchaux's, New Orleans/Goldring's, Shreveport/Harzfeld's, Kansas City/Helen's "of Course", Beaverton, Oregon/Henry's, Wichita/Hytken's, Louisville/I. Magnin/Jacobson's, Michigan/Joe Brand, Laredo/Jona, Studio City/Bullock's, LA/LS Ayres, Indianapolis/Maison Weiss, Jackson, Miss./Meryl Lipman, Newport News/Miss LaVerne's, Fresno/Bullock's Wilshire/Montaldo's, Mich's, Atlanta/Saks Fifth Avenue/Sophy Curson, Philadelphia.

Men's Wear, Barney's New York.
Bridal veil by Saks Fifth Avenue.



and the Albert Nipons were there.



HERITAGE PROUDLY PRESENTS A LIMITED EDITION HEIRLOOM.

This Chippendale bombé secretary, circa 1755, represents the ultimate in uncompromising standards of quality and handcrafting. To maintain this level of excellence, only 240 have been produced.

Each to be numbered and registered in the name of the original owner. To become one of those few who will own this Heirloom, write for the name of the dealer nearest you.

Drexel Heritage Furnishings Inc., Dept. 18-5-80, Drexel, N.C. 28619.



Antique Silk Sene
Unique design 6' x 4'3"



Antique Tabriz
Exceptional quality 12' x 9"



Antique Farehan
Precise design 6'9" x 4'5"



Semi Antique Kashan
Extremely fine weave 7' x 4'11"



Antique Mirasalli
Very early piece 5'1" x 3'6"



Antique Chinese
Excellent color 8' x 6'



Antique Sarouk
Superb quality 6'8" x 4'6"



Semi Antique Kashan
Delicacy of pattern 10' x 7'4"



New Isfahan
Silk foundation 12'3" x 8'8"



New Chinese
Extra fine 100 line 9' x 12'

Oriental Rugs

NEW, SEMI-ANTIQUES AND ANTIQUES
FOR THE DISCRIMINATING

Owning an antique, semi-antique or fine new rug is a majestic experience.

Our knowledge and expertise have built an inventory of unparalleled quality and taste.

At the Fred Moheban Rug Company, helping you select a classic rug has been our custom for many years.

The surrounding photographs are just a few examples of the extensive variety of scatters and room sizes.

WE ARE CONTINUALLY ADDING TO
OUR EXTENSIVE COLLECTION OF FINE ORIENTAL RUGS.
PLEASE CONTACT US FOR YOUR SPECIAL NEEDS

Fred Moheban Rug Co.

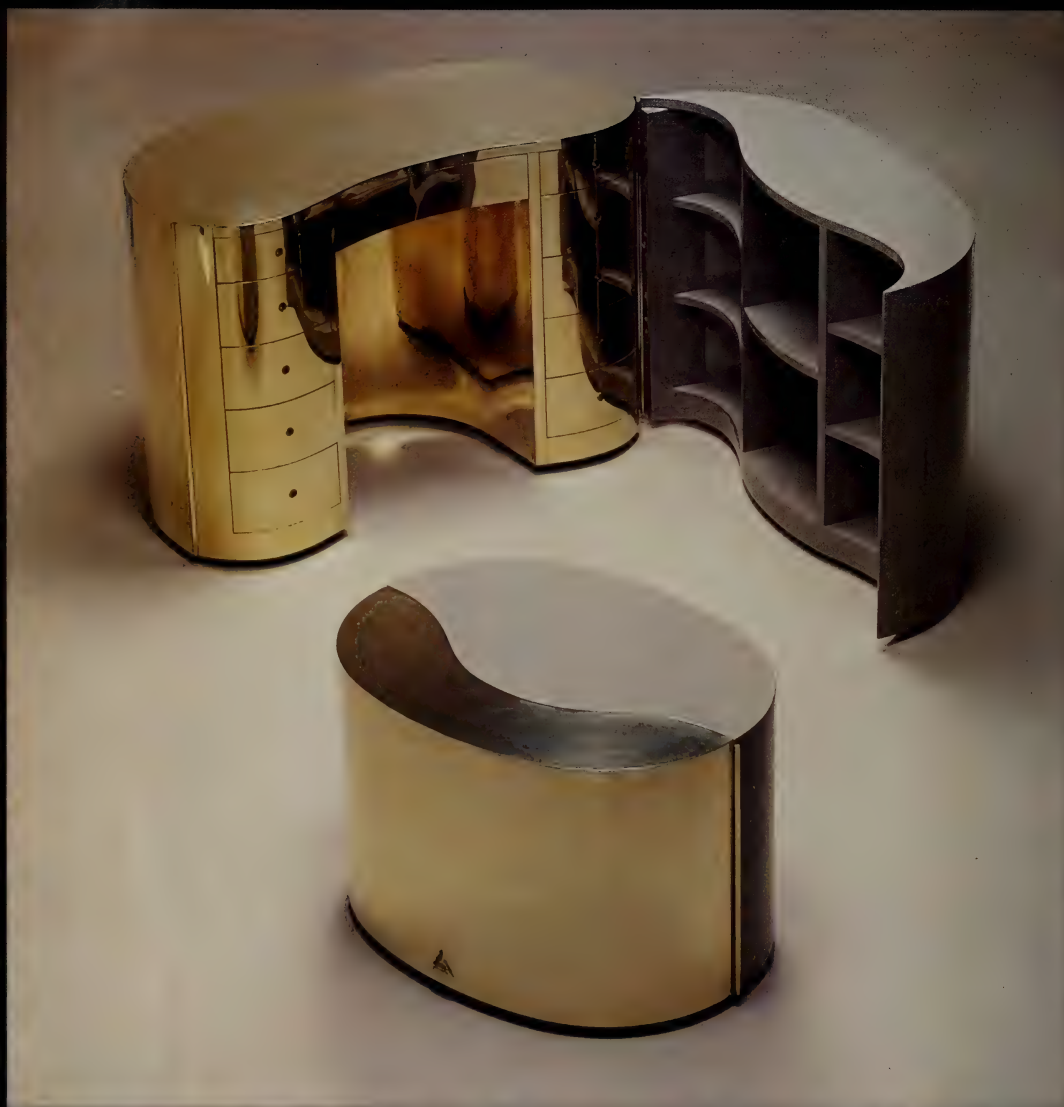
295 FIFTH AVENUE • 6th FLOOR • NEW YORK, N.Y. 10016
(212) 725-2076 • 725-2077



Fine example of Antique Kazak
7'10" x 5'8"



Semi Antique Serapi
Distinctive pattern 12' x 10'



CASA BELLA[®]

YANG YIN as designed by GABRIELLA CRESPI 

U.S. DESIGN REG. PEND.



the Kentile decision.

It's the easiest one you'll ever make.

Now Kentile
gives solid vinyl
tiles a fine grain
with Parquet.

But because they're solid vinyl, your clients — residential, or commercial — won't have to tiptoe over them. These handsome tiles won't crack, fade or chip. They install easier. Resist fire, grease and

stains. Wear longer. Sound quiet. Feel comfortable underfoot.

Parquet solid vinyl comes in Cherry and Walnut in 12" x 12" squares in 1/8" thickness.

Thanks to Kentile's

Parquet, you can stop beating the bushes to find the look of real wood flooring. Call your Kentile representative now.



Kentile Floors Inc., Brooklyn, N.Y. 11215



The Extraordinary Jenn-Air

It offers 5 interchangeable cooktop units. Grill, griddle, deep-fry, shish-kebab and spit-roast, all on top of the range.

The Jenn-Air Grill-Range becomes almost any cooking instrument you want. Plug-in the grill cooktop and have sizzling, char-flavored steaks and chops anytime. Better than broiling because Jenn-Air's rangetop ventilation pulls the flavored smoke over the meat, then whisks it outdoors.

Select the rotisserie and chickens and roasts brown beautifully as they turn. Or choose the shish kebabber and prepare deliciously different meals-on-a skewer. The family-sized griddle makes short work of pancakes, eggs, bacon or sausages. The deep-fryer makes homemade donuts, french fries or batter-dipped fish filets. Rangetop ventilation works to keep your kitchen cleaner and sweeter.

The Jenn-Air Grill-Range also gives you a Convection Oven that cooks up to 50% faster than regular ovens, using hot, circulating air.

For the Jenn-Air dealer nearest you, see the Yellow Pages, call toll free 800-428-4560, or write Jenn-Air Corp., 3035 Shadeland Ave., Indianapolis, IN 46226.

The Jenn-Air Grill-Range.

✉️ A Magnificent Cooking Instrument





**FICKS
REED**

4900 Charlemar Drive, Cincinnati, Ohio 45227

*Designed by John B. Wisner, F.A.S.I.D.
© Copyright, Ficks Reed Co., April, 1979*

SHOWROOMS: NEW YORK, Decorative Arts Center, CHICAGO, Merchandise Mart, HIGH POINT, Southern Furniture Market Center, LOS ANGELES and SAN FRANCISCO, James Davis and Associates, DALLAS, C. J. Hall Associates, KANSAS CITY, Enterprise Wholesale Inc., MIAMI and FT. LAUDERDALE, Easter Merchandise Mart, SEATTLE, Decorators Walk

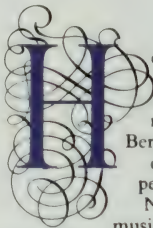
Announcing The 100 Greatest Recordings of All Time



The World's Greatest Musical Artists

in their greatest performances

*Captured on superb proof-quality records
in an exclusive collection available only
from The Franklin Mint Record Society.
Not sold in record stores.*



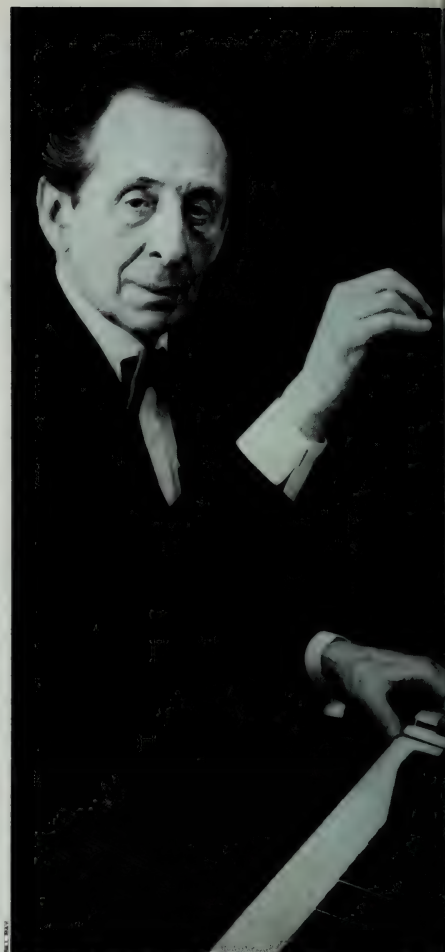
Horowitz. Rubinstein. Heifetz. Cliburn. Stern. Caruso. Serkin. Fiedler. Menuhin. Watts. Casals. Price. Bjorling. Zukerman. Flagstad. Rostropovich. Schnabel. Bernstein... the greatest names in the world of classical music... in the most outstanding performances they have ever given.

Never before has such a spectacular array of musical genius been assembled in one record collection: *The 100 Greatest Recordings of All Time*. Truly, the ultimate private library of great recorded music—made possible with the cooperation of leading record companies both here and abroad. And brought to you on records of superior quality by The Franklin Mint Record Society.

Each recording selected by a panel of experts

Every performance in *The 100 Greatest Recordings of All Time* has been carefully chosen with the assistance of a panel of distinguished music authorities. They reviewed countless recordings of the masterpieces of music by the leading artists of our time—and selected the most outstanding one in each case. For example, from the more than 25 pianists who have recorded Beethoven's "Emperor" Concerto, they chose the great Rudolf Serkin with the New York Philharmonic. From more than 20 violinists who have performed the Brahms' Violin Concerto on records, they chose the *one* greatest: Fritz Kreisler with the Berlin State Opera Orchestra. From the many celebrated singers who have portrayed Don Giovanni, they chose the greatest of all: Ezio Pinza. And, similarly, other spectacular recordings by leading soloists were studied, and the best in each instance recommended by the panel.

The result is an historic collection of one hundred records spanning the entire era of recorded sound—and featuring the most brilliant pianists, violinists, singers and other great artists of the past and present. Performing with great symphony orchestras under the direction of such giants as Toscanini, Beecham, Bernstein, von Karajan, among others. In every



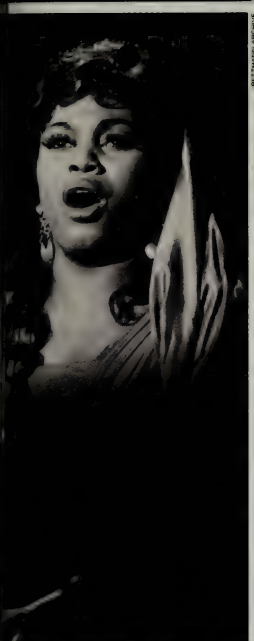
sense, the finest library of recorded music ever produced—*to be enjoyed now by every member of the family and later presented as a legacy to future generations.*

Superior proof-quality records

Each record is exceptional for its clarity and tonal quality—capturing the beauty of today's finest performances *and* of the historic performances of the past. Indeed, the recording of legendary greats such as Caruso and Ponselle have been remarkably *improved* by electronically removing imperfections in the earlier recordings.

A superior vinyl material, containing its own anti-static element, is used in the production of these records. This special material, and the process by which the pressing is made, results in a record that is more rigid, durable and resistant to dust. A record that has true fidelity, clearer sound quality and a long life.

To further assure their quality, the records are pressed in special "clean room," similar to the facility in which The Franklin Mint produces flawless proof-quality coins. In this atmosphere-controlled clean room, the most meticulous attention is paid to the pressing of the records. And the record are carefully inspected to make certain that the full quality of the original recordings is faithfully preserved. Together, these



Some of the artists included in the collection:
Vladimir Horowitz; Leontyne Price; Isaac Stern; Rudolf Serkin;
Mstislav Rostropovich; Leonard Bernstein.

Great music, performed by the world's leading artists, on records of unique proof quality.

atures enable the Society to create a collection of proof-quality records—records that offer greater clarity of sound, and are quieter and clearer.

Handsome library cases provided

To house these magnificent proof-quality records, special library cases are provided for all 100 records in the complete collection. Each, hardbound library case holds two long-playing 12" records and is attractively designed. Displayed in a bookshelf or cabinet, these handsome library cases will be an impressive addition to any home.

The fifty library cases also include specially written and illustrated commentaries discussing the great masterpieces, and providing fascinating background on the famous orchestras, conductors and artists who perform them.

Created solely for subscribers to this series

The 100 Greatest Recordings of All Time is being produced exclusively for those who enter subscriptions to this series. And the collection may be acquired only by subscription from the Franklin Mint Record Society. To begin building your private library of the world's greatest performances on proof-quality records, mail your application by May 31st.

© 1980 FM

SUBSCRIPTION APPLICATION

The 100 Greatest Recordings of all time

The Franklin Mint Record Society
Franklin Center, Pennsylvania 19091

Please enter my subscription for *The 100 Greatest Recordings of All Time*, consisting of one hundred proof-quality records in specially designed library cases. I understand that I may discontinue my subscription at any time upon thirty days' written notice.

No payment is required at this time. I will be billed for each record in advance of shipment at \$9.75* plus \$1.75 for packaging, shipping and handling. My records will be sent to me at the rate of two per month.

*Plus my state sales tax

Limit: One collection per subscriber.
Please mail by May 31, 1980.

GUARANTEED PRICE: In spite of strong inflationary pressures, the price of \$9.75 per record will be guaranteed to each subscriber for every record in the collection.

Mr. _____
Mrs. _____
Ms. _____
PLEASE PRINT CLEARLY
Address _____
City _____
State _____ Zip _____

Signature _____
ALL APPLICATIONS ARE SUBJECT TO ACCEPTANCE

domäne - one of life's ultimate rewards



IBD gold medallion design award

walter k collect

**brayton
international
collection**

HEADQUARTERS: P. O. BOX 2558, HIGH POINT, N. C. 919/883-1311, TELEX 5784

U. S. SHOWROOMS:

BOSTON 617/423-0040	HOUSTON 713/523-4900	NEW YORK 212/371-61
CHICAGO 312/822-0711	LOS ANGELES 213/385-6073	SAN FRANCISCO 415/392-32
DALLAS 214/747-7130	MINNEAPOLIS 612/872-0510	ST. LOUIS 314/241-84

les must[®] de *Cartier*

Paris



les must[®] de *Cartier*

609 Fifth Avenue, New York, New York 10017 (212) 838-5454



It's happening at American-Standard.

Take a look at the stunning Ellisse Design Theme. A first! Putting its unmistakable mark on an entire, integrated bathroom suite: lavatory, toilet, bidet and bathing pool. And take a look at Tahiti. A subtle, new color for subdued drama in decorating.

More excitement! An enormous 20' deep Ellisse Grande whirlpool bath for two, and two additional Ellisse Grande lavatories. Plus the newest luxury of Dualux fittings. All backed by the American-Standard reputation for quality.

America's bathrooms are coming to life with a world of beautiful new ideas for you. Send \$5.00 to: American-Standard Bathroom Planning Guide, Dept. AD-50, P.O. Box 2019, New Brunswick, NJ 08903 for your personal "Bathroom Planning Guide." Or, visit an American-Standard Distributor Showroom to see these new products. For the name and location of the Showroom nearest you, call toll free 800/821-7700, ext. 4023. In Missouri, 800/892-7655, ext. 4023.

America's bathrooms are coming to life!



AMERICAN-STANDARD

World's leading name in plumbing fixtures and fittings.

Announcing the first World Cruise ever to visit 6 continents.

On January 18, 1981, the Queen Elizabeth 2 sails on a history-making World Cruise, visiting 23 ports in 80 days.

Early next year, join the one and only Queen for an unprecedented odyssey to six of the seven continents, through seven seas...32,278 memorable miles of *warm-weather* discovery...in utter luxury and comfort.

Sun in the Caribbean, sail through the Canal. You'll sail out of winter to Aruba and Cartagena. Then an exciting transit through the Panama Canal to Acapulco on the Mexican Riviera, and on to Los Angeles.

Across the Pacific to summer in Australia. Sail westward across the majestic Pacific Ocean to Honolulu, Tonga, Fiji and Australia, site of the famed Great Barrier Reef.

Experience the Far East, take an African safari. From "down under," you'll follow an exotic course to New Guinea and through the China seas to such Oriental gems as Hong Kong, Singapore, even a land tour to the People's Republic of China.

Then on to Kenya, where you can take a wildlife photo safari in the African game parks.

See civilization's cradle: the Mediterranean and Europe. You'll continue through the Suez Canal to the Cradle of Civilization: Egypt, Israel and Greece. Then cruise the unbelievably blue Mediterranean in spring, calling at Sicily and Tangier, before visiting England and returning home across the Atlantic.

The only ship specially designed for world cruising. Quite simply, the Queen is the most magnificent way to see the world. She is 963 feet of sheer majesty. Thirteen decks of fun and excitement surrounded by the romance of the open sea. Dining, dancing, swimming and relaxing. The largest, most sumptuous staterooms afloat. World-famous authors, lecturers and entertainers. And the impeccable service of her British crew.

Where do you prefer to join the Queen? Board in New York on January

18, or in Port Everglades, Florida, on January 20. Cruises from both these ports are 80 days. Or join the Queen at Los Angeles on February 1 and you'll visit 18 ports in just 60 days.

Complimentary airfare to and from your home. Prices for the full 80-day World Cruise range from \$11,750 to \$63,500...and for the 60-day cruise from Los Angeles, \$10,300 to \$57,000. *What's more, in celebration of Cunard's 140th Anniversary, these full-cruise rates include complimentary airfare to and from your home town.*

Prices are per person, double occupancy, and minimum-priced accommodations are subject to availability. If your time is limited, you can choose from various fascinating segments of our 1981 World Cruise.

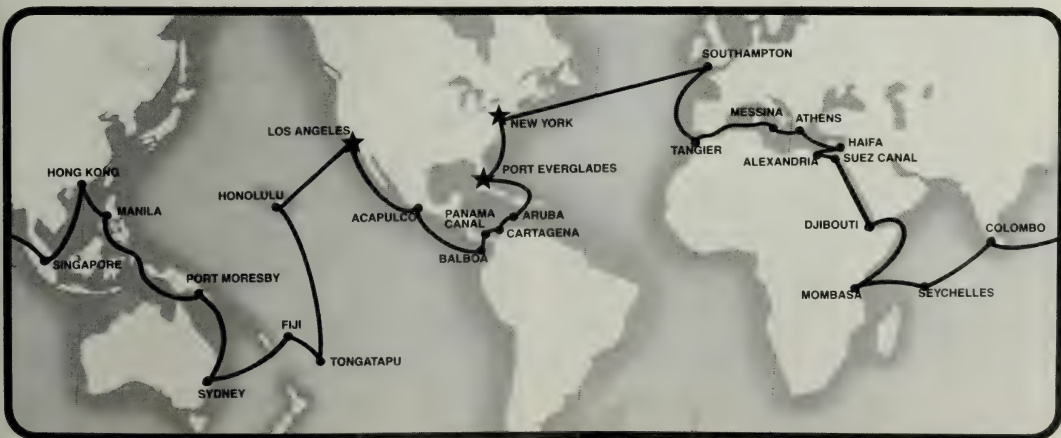
But do book promptly. See your Travel Agent or write Vaughn Rickard, Cunard, Dept. AD5, 555 Fifth Avenue, New York, N.Y. 10017. Or call Cunard at (212) 661-7777.

CUNARD
British Registry



Queen Elizabeth 2

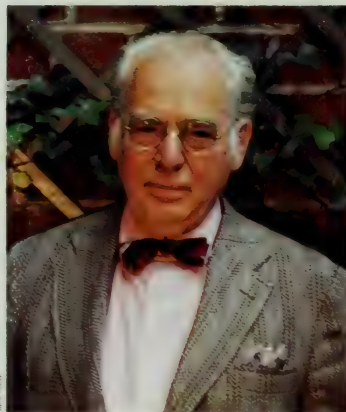
For once in your life, live.



Two Paris Museums: The Attraction of Opposites

ONE NEEDS NO EXCUSE to go to Paris, but I recently had two. I wanted to see the Centre National d'Art et de Culture Georges Pompidou (generally referred to by its nickname, the "Beaubourg"), which I had been told was, on the one hand, "a catastrophe," on the other, "the eighth wonder of the world." I also wanted to visit the Musée des Arts Décoratifs, the foster parent of the Cooper-Hewitt Museum of Design in New York. If museums can represent colors in the spectrum of taste, these two are at opposite ends of it—both visually and spiritually.

The windows of the Musée des Arts Décoratifs, which is in one of the arms of the complex that includes the Musée du Louvre, look down on a wide circle of immaculate grass set about with sturdy bronze nudes by Maillol and ringed with ageratum and marigolds. The public is invited not to set foot on it. The Musée is a quiet place for contemplation—a museum of man's self-indulgence, of physical comfort and ostentation, of extravagance and sensuality—over which lies the hush of history. It is a museum of useful and decorative objects designed partly for public, but particularly



In Paris, Russell Lynes enjoys the aesthetic contrast afforded by two dramatically different paeans to French culture and artistic tradition.

for private, delight. If restraint has little to do with these objects, refinement has much. It is the calm antithesis of the proud, brassy and most particularly public Beaubourg.

The founding of the Musée des Arts Décoratifs was a delayed French reaction to the English "Crystal Palace" exposition of 1851. The impetus that that exposition had given to the design of manufactured objects in England was almost immediate, and about a dozen years later the French made the

discovery that, to their dismay, they had fallen behind England in a field of endeavor in which France had traditionally excelled. Essentially, the Musée des Arts Décoratifs was founded to give French designers the benefit of examples of the very best French furniture and decorative objects from the past, as inspiration for the design of the present. It was to be a "working" collection—not just a resource for designers, but also a lever to raise the public taste.

It is that and a great deal more. It is an attic, a warehouse, a vast curio cabinet of hundreds of thousands of objects, without the disorder or secretiveness of any of those. If there is any kind of object to which designers have applied their skill that is *not* represented in the collection (except, of course, industrial machinery), I am blind to what it is. Remarkable tapestries; keys and locks; tables and chairs and beds and commodes; watches and clocks and etuis of every sort; jewelry; frames for mirrors and pictures; ceramics (examples of every French pottery you can think of, with the emphasis on the seventeenth and eighteenth centuries); an extensive array of



The Musée des Arts Décoratifs, at left, and the Musée du Louvre, at right, share a tranquil setting befitting the refinement of their notable collections.



A Louis XVI Neo-Classical arrangement in the Musée des Arts Décoratifs typifies that period's spirit of order and fondness for elaborate decoration.

Seville

BY CADILLAC



Seville Elegant in Canyon Rock and Desert Sand Firemist.

THE BEAUTY OF BEING FIRST.



It begins with knowing you're driving a car that is truly unique. That looks like no other car. That's Seville for the 80's.

One of the most advanced ever built. It's finding out first-hand what it means to drive one of the most advanced production cars ever built anywhere. The traction and roominess of front-wheel drive. The superb ride that results from four-wheel independent suspension. The confidence of four-

wheel disc brakes. The convenience of electronic cruise control. And much, much more.

More roominess . . . more usable trunk space. It's the pleasure in discovering that Seville for the 80's has considerably more roominess than its predecessor. And considerably more usable trunk space.

Comfort with convenience. It's selecting the temperature you desire with digital accuracy. Cadillac's new Electronic Climate

Control lets you adjust temperature settings as precise as one degree. Seville also features a 5.7 liter electronic-fuel-injected engine. Sevilles are equipped with GM-built engines produced by various divisions. See your Cadillac dealer for details.

A new American standard for the world. The beauty of being first. It awaits you when you visit your Cadillac dealer to buy or lease a new American standard for the world. Seville for the 80's.

The timeless beauty of Chinese decorative art.



The serene crane classically representing longevity is used as a graceful motif in this exquisite rug from Tienstin China. Hand knotted and woven in lustrous wool that creates the ultimate in luxurious decorative detail. From Schumacher—the source for fine fabrics, wallcoverings and carpets.

Blanc de Chine porcelain of Goddess Kuan Yin,
Kiang Hsi period (1662-1722).
Courtesy of Ralph M. Chait Galleries, Inc.

SCHUMACHER

939 THIRD AVENUE, NEW YORK, N.Y. 10022

Macao Tables designed by Stanley Jay Friedman



BRUETON

NEW YORK 979 Third Avenue, D&D Building • CHICAGO 946 Merchandise Mart • DALLAS 230 Decorative Center

Photograph by Peter Progs

continued from page 50

both ancient and modern textiles; boiserie from palaces and châteaux—some stripped and some with the original paint and gilding on them; parlor games and ladies' combs. Some of the galleries are high-ceilinged and palatial in scale and elegance, but others are intimately small, like little parlors where family treasures are displayed and where one is inclined to whisper, rather than speak. There is also a vast

Musée des Arts Décoratifs, but on a wide, gently sloping concrete plaza. On a Sunday, when I first visited it, the Beaubourg swarmed with people of every age, many of whom were standing in wide circles watching the antics of mimes and magicians; fire-eaters, who varied their acts by lying on beds of spikes; combos of musicians and groups of actors—a sort of five-ring, perpetual, open-air floating vaudeville.



With its tubular steel superstructure upstaged by its glowing transparent walls, the unique Centre National d'Art et de Culture Georges Pompidou expresses yet another dynamic dimension at night.

ANOTHER KOCH+LOWY CLASSIC.

In clear or amber crystal.

Polished chrome or brass
hardware and chain.

16" sphere. 40" overall height
three 75 watt bulbs.

Exclusive KOCH + LOWY design.

Through your designer
or architect
and at fine stores everywhere.

Write
KOCH + LOWY, INC.
Long Island City, N.Y. 11101
for your nearest dealer.

THE INCENSE LAMP

collection of drawings for decorative designs, of prints, and a recently organized museum of posters.

The collection is by no means static. It is constantly refreshed by newly designed and manufactured objects of metal and wood and ceramics and glass; of paper and textiles and plastics; by prints and drawings and toys; by almost anything, you might say, that has to do with man's efforts to enhance the pleasures of his surroundings and the objects he uses.

If the mood of the Musée des Arts Décoratifs is Mozart, the mood of the Beaubourg is Rock. The plastic-enclosed escalators that climb like transparent caterpillars up the side of the Centre National d'Art et de Culture Georges Pompidou look down, not on unpeopled greensward, as does the

The structure, now familiar from photographs, is a huge glass box with its insides on the outside, its great uninterrupted interior spaces supported by an exterior skeleton of steel tubes, and its internal organs, ducts and vents where they can be seen from the outside, painted bright green and blue and red and yellow. It is not without reason that it has been derisively called "the refinery," as it is also called a "cultural supermarket." Its character is not that of any previously built cultural structure, but of an industrial plant whose unself-conscious aesthetic is determined by its chemical functions. Presumably, the design of the Beaubourg is determined by its organic functions. It represents the architecture of what has lately come to be called "the culture

Imported by Browne Vintners Co., New York



Mumm's the word.

For 150 years now, people who know how to live have been celebrating life with Mumm premium Champagne, imported from France.

continued from page 54

industry"—and makes no bones of it.

The Beaubourg was completed in 1976, the brain child of Georges Pompidou. He was determined, it is said, to restore Paris to its position as the art center of the world, a distinction it had lost to New York after World War II. The Centre is more than a museum. It is a busy public library, a center for music, presided over by Pierre Boulez, a gallery for temporary exhibitions, and the new home of France's Musée National d'Art Moderne. It cost more per square foot than the new glass and marble East Building of the National

The Beaubourg may be the prototype of a new kind of "functionalism."

Gallery in Washington, and the price of keeping its exterior bright with fresh paint is, I was told, horrendous.

If I. M. Pei's East Building in Washington is, as has been said, the final fling of "modern," the Beaubourg may be the prototype of a new kind of "functionalism"—if, indeed, it turns out to be functional, and not just a stylish and extravagant gesture. The very fact that it is at once loved and hated by Parisians and that it has caused both explosions of derision and cries of delight promises well for its future. So, when they were built, did the Paris Opera and the Eiffel Tower. But my guess is that the Beaubourg, while it will have a profound effect on the means and methods of dissemination of the culture it purveys, will have little on the architecture of the future. The Musée des Arts Décoratifs, on the other hand, in its quiet way will go right on affecting the nature of design and contributing to the subtle pleasures of the eye. □

A New Englander who divides his time between Manhattan and the Berkshires, Mr. Lynes is a former managing editor of *Harper's* and author of *The Tastemakers*, *Art-Makers of 19th Century America*, and *Good Old Modern*. He is now at work on a book about the Cooper-Hewitt Museum.

ROSIN-ROSIN
rare carpets-fine furnishings

11 East 55 Street, New York, N.Y. 10022 (212) 752-7473



Why Mercedes-Benz engineers win when they hear the 450 SEL described as a luxury sedan.

The money you spend on the 450 SEL would be wasted if it were only a luxury car. You pay not for frills but for fine engineering—and the sublime driving confidence that results.

"The purchase of a 450 SEL plugs you into a magnificent and apparently endless array of automotive thrills and delights," writes the Editor of *Car and Driver* magazine.

"It has the performance, the roadholding, and the brakes to avoid accidents that too many cars simply blunder into," he explains. "In the hands of a skillful driver, it can perform miracles of evasive maneuver."

He praises the 450 SEL's suspension as "...independent in the purest sense of the word: not just because each wheel is allowed to trace the surface of the roadway independent of the others, but because all four wheels get their jobs done without subjecting you or your passengers to the sway and yaw that lead to motion sickness, or the hammering that wears you out."

Technical perfectionism permeates the 450 SEL. There are actually seven shock absorbers. And six separate brakes. Each

door lock exceeds Federal standards for strength.

For 1980, the 450 SEL shows a 33.3 per cent increase in fuel efficiency over 1979—without being drastically lightened, or downsized by so much as an inch. Its EPA estimate is 16 mpg., its highway estimate is 22 mpg. Compare this to other cars. Your mileage may differ, depending on speed, weather conditions and trip length. Your actual highway mileage and range will probably be less than the highway estimates.

The science of comfort

The 450 SEL is scientifically devised to *prevent* discomfort—in everything from the noise you hear to the vibrations you feel to the air you breathe.

You are cradled in seats designed to minimize fatigue, for example, not overpadded for a superficially "luxurious" feel. Two sensors and an adjustable rheostat help the climate-control system maintain an even temperature, at the level you select—12 months a year.

Retains 80% of value

Americans evidently respond to the 450 SEL's unique appeal: after three years, it has proven

to retain 80 per cent of its original price.

Mercedes-Benz backs the 450 SEL, and every car it builds, with a dual commitment: to provide unparalleled engineering in its cars, and to provide unparalleled service—through the unstinting efforts of over 400 authorized Mercedes-Benz dealers across the United States.

Mozart flowing

Ultimately, the 450 SEL amounts to something more than the sum of its facts and figures. The Editor of *Car and Driver* put it into words.

"I sincerely wish," he wrote, "that everyone I love, anywhere in the world, could savor the experience of rushing down a country road in the middle of the night with Mozart flowing out of the speakers, and the three-pointed star, silhouetted against the headlights' path, leading the way. What a gift!"



***Engineered like no other
car in the world***



No. 1045 B

LaBarge

HOLLAND, MICHIGAN 49423

Paul associates
creates a spectacular collection
of acrylic furniture

Wing Dining Table designed by Raymond Jurado. Catalog available.

Paul Associates, 155 East 55th Street, New York, New York 10022. (212) 755-1313.

Also available at Donghia Inc., Miami and Los Angeles; Shears and Window, San Francisco.





WITH A HONEYWELL SECURITY SYSTEM THERE'S ALWAYS SOMEBODY HOME.

Your home and many of the things you treasure—*objets d'art*, antiques, silver, jewelry—are more valuable and more vulnerable today than ever. When you're away, you want someone to care for them. Honeywell can be your somebody at home.

We offer you a security system that links your home directly to a Honeywell monitoring station in your city.

Your burglar and fire alarm system is monitored by Honeywell Protection Services 24 hours a day, to keep watch on your home, whether you're there or not. It'll help protect against loss or damage to your valuable property.

Honeywell security specialists can design and install a security system to meet your specific protection needs. The system's master alarm panel is specially crafted for the home. The total system is reliable, convenient and easy to use.

You should know about Honeywell's security service and the high standards of protection it can provide you. Call us. We're listed in the Yellow Pages under "Burglar Alarms" or call collect to Robert Henry, (612) 870-5483. Together we can discuss how Honeywell helps keep your home safe and secure, even when you're not there.



Honeywell

LANVIN
PARFUMS



© 1980 Lanvin Parfums Inc.

Arpège for the 1980's

The fragrance that transcends time. Arpège extrait in the celebrated Flacon Carré.

Charles Barone Inc.

DISTINCTIVE WALL COVERINGS AND FABRICS



Shirley Coventry Summer Wallcovering & Fabric

YALL PAPER INC. — San Francisco, CA
NE BROOK WALL COVERINGS — Memphis, TN, Texas & Florida
FLYBORN WALL COVERINGS — Chicago, IL, NJ, CO, GA
Salt Lake City, UT, Minn
W. Pennsylvania

Charles Barone Inc. Pacific Design Center
8687 Melrose Avenue Space 6

THIBAUT INC. — New York, NY
BRANDT'S — Phoenix, AZ
CROWN WALL COVERING — Vancouver, Canada
DAVID ISON — London, England
WALL COVERINGS NORTH — Anchorage, Alaska

Los Angeles, California 90069
(213) 659-7050



poggenpohl

No. 365

This kitchen was designed expressly for
Mr. & Mrs. William S. Snyder
By Thomas Brogan, of ABC Kitchens, Verona, N.J.
1-80

Every Poggenpohl kitchen is an original work of art. Signed and numbered.

The hand of the artist is evident everywhere in a
Poggenpohl Kitchen.

In the cabinetry. In the design. In the countless other details
that make each Poggenpohl kitchen unique.

But the artist's signature appears only once. A small,
handsome plaque showing that your kitchen is a Poggenpohl
kitchen, expressly designed and numbered for you.

Poggenpohl. We make the finest kitchens in the world.
And we want the world to know.

Send \$5.50 for our 150-page plus, full color Kitchen &
Bath Idea Books, the all-new Work of Art brochure and the
name of the Poggenpohl studio nearest you.

Poggenpohl



POGGENPOHL* USA CORP.
P.O. Box 10 C
Teaneck, N.J. 07666

WEST COAST OFFICE:
POGGENPOHL USA CORP
P.O. Box 2305
Goleta, CA 93018

Enclosed please find \$5.50 for Poggenpohl
Kitchen & Bath Planning Guides, Work of Art
Brochure (includes postage and handling).

Please send name of nearest Poggenpohl dealer.

Name _____

Address _____

City _____ State _____ Zip _____

Phone () _____

*Manufactured by FR Poggenpohl KG, Herford, W. Germany.

COLLECTOR'S CLOSE-UP

Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

GOthic DESIGN inspired this Spanish trestle or truss table. Hardwood furniture of this type was designed and constructed for ease in moving, dismantling and reassembling. The spare apronless silhouette, unchanged for years, is the result of a great economy of means. Splayed legs, cut from thick wood in a simple configuration, break the appearance of rigidity when seen from the side, while an iron stretcher at the base provides both a decorative linear motif and structural support.



See page 68.

THIS LARGE-SCALE WORK by contemporary artist Eleanore Lazarof, who studied with Feininger and Albers at Black Mountain College, evolves out of the Minimalist aesthetic, in which all illusionism and subjective lyrical elements are eliminated in favor of the functional purity of abstract form and color. The simplicity of the painting enables it to be perceived as a single gestalt that immediately overwhelms the viewer and at the same time is instantly comprehensible.



See page 75.

SOCIAL-REALIST PAINTER George Tooker derives much of his iconography from New York City, his birthplace. However, the anxieties and frustrations associated with contemporary urban life provide the real focus for most of his subject matter; nightmarelike imagery placed in artificial light is often presented with a penetrating realism that evinces Tooker's early training at the Art Students League and with artists Reginald Marsh and Paul Cadmus—a realism that ultimately recalls the art of the Renaissance. This atypical work is entitled *The Guitar*.



See page 100.

ALTHOUGH ITALIAN by birth and training, Corrado Giaquinto (1690–1765) spent much of his life painting in Spain. His commissions from King Ferdinand VI included the ceiling murals of the royal palace and the San Fernando Academy. The frescoes at El Pilar in Saragossa, for which this study



See page 134.



See page 107.



See pages 127 and 129.



See page 177.

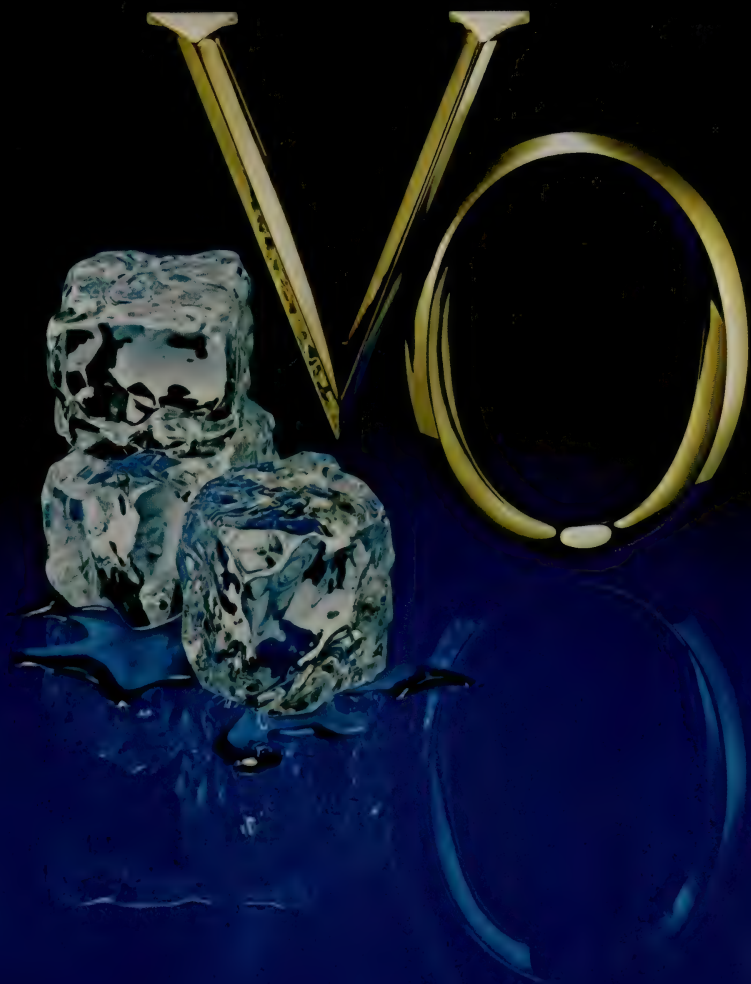
was conceived, represent one of many church commissions given to the artist. Like Poussin, Giaquinto's academic art attempted to codify a manner of attaining ideal beauty in art.

LOUIS MICHEL VAN LOO (1707–1771) established himself as a painter of history and portraiture, considered in the eighteenth century to be the highest genres of painting. Van Loo studied at the academies in Rome and Paris, and by 1733 he was elected a member of the French Academy. During van Loo's residence in Spain, the Spanish king Philip V bestowed upon him the honor of being named first painter to the court. Later, Louis XV, the subject of this work, brought van Loo back to Paris to be his official portraitist.

SINCE THE RENAISSANCE, Europeans have been fascinated by natural phenomena and curiosities, such as the lime roots used to fashion this chair of Gothic Revival design inspiration, part of a set made for an eighteenth-century orangery. The burnished and polished roots were cut and fitted to form all parts of the chair except the seat, which was upholstered. Man's ingenuity, combined with the natural serpentine effect of the growth patterns, makes root chairs such as this one a purely organic functional design.

ALTHOUGH MODELED with a high degree of naturalism, these two Chinese figures are unusual in their lack of a pronounced Chinese feeling. The physiognomies and costume details, such as delicately rendered embroidery patterns, are depicted in a detailed European manner, rather than in the decorative style of Chinese traditional art. In porcelain figures such as these, the bodies are usually cast in one piece, the hands, missing here, and movable heads being added later. Occasionally the heads were pierced to allow the addition of human hair, increasing the illusion of realism. □

Some things just naturally go together.



Seagram's V.O.
The symbol of imported luxury. Bottled in Canada.
Enjoy our quality in moderation.

Canadian whisky. A blend of Canada's finest whiskies. 6 years old. 86.8 Proof. Seagram Distillers Co., N.Y.C.

How to Decorate with Fragrance

Your personality is best expressed through the things you choose to surround you — colors, textures, designs ... and home fragrance in its many forms.

Select a fragrance to suit the mood, the season, the occasion. Make your selection from Claire Burke's five signature scents.

Claire Burke Fantasticks

... placed in a vase or holder, these slender, elegant sticks release a lovely, lingering fragrance while they burn.



Claire Burke Pot Pourri

... create a focal point of fragrant beauty. Lift the lid to scent the room; close to renew.



Claire Burke VaPourri

... add a personal fragrance statement to your decor by misting the air with a subtle veil of fine quality perfume.

Claire Burke®

To perfume the pulse points of your home.

Available at fragrance counters of fine department stores and exclusive specialty shops. Call toll free (800) 328-5926 or write Box 1A, Minnetonka, Minnesota 55343.





Exotic Accents

Combining Simplicity and Cosmopolitan Panache

INTERIOR DESIGN BY KALEF ALATON AND JANET POLIZZI, ASID

PHOTOGRAPHY BY CHARLES S. WHITE



"ISTANBUL is the land of dreams," says interior designer Kalef Alaton, in a voice as warm and golden as Turkish sunshine. "It is architecturally superb. Everyone has been there—the Greeks, the Ottomans." Surely Mr. Alaton carries his cosmopolitan heritage and an aura of Eastern mystery with him wherever he goes. His partner, Janet Polizzi, however, was raised in California, and it is her sharp, clear West Coast approach that enhances his own cosmopolitan



Designers Kalef Alaton and Janet Polizzi collaborated to achieve a cosmopolitan clarity for Mr. Alaton in a Beverly Hills townhouse. ABOVE AND LEFT: Canvas-covered walls and seating contribute a warm cohesive background in the Living Room, as in much of the interior. Two 16th-century cherubs hover within ethereal arches of light, embodying the décor's transcendental aura. On a 17th-century Spanish table, still-life arrangements of Roman, Phoenician and Cypriot pottery introduce arresting shapes and a flavor of antiquity. OPPOSITE: On a landing leading to the Living Room, a contemporary painting by Alexius Sotos provides an intriguing backdrop for a graceful 18th-century marble sculpture.







Mr. Alaton carries his
heritage and an aura of Eastern mystery with him
wherever he goes.



inclinations. Together their design sense provides an affinity for the exotic with a firm comprehension of proportion. Having worked in unison for seven years, these two designers are a team—their roles both complementary and supplementary.

Mr. Alaton's own apartment is in a Beverly Hills townhouse that demanded a good deal of interior renovation. While he can frequently second-guess a client's needs, he had difficulty deciding what to do with

his own residence. To begin with, there was very little—merely good space, some charm and a lot of cobwebs. Kalef Alaton turned to his partner for advice. "I couldn't make up my mind. It is very difficult when you work for yourself. So I asked Janet, 'What do I do?' The color is really Janet. She said, 'I see you in khaki.' We had been talking about colors. It just seemed right."

Thus, khaki is used throughout, except in the bedroom and library. It

covers walls and furniture; it evens and purifies, creating a base of tranquillity against which other colors can bloom. Uniformity is the key to distinction. "Janet mixed the color and gave it to the dyer, and he dyed 250 yards of canvas. Everything is done in the same fabric." Nuance became far more important than obvious grandeur. The living room furniture actually consists of only five chairs, but they are the perfect size for comfort, and easily movable for



PRECEDING PAGES: In the Living Room, the light-toned fireplace, flanked by 17th-century Japanese ceremonial spears, enlivens the elegantly subdued palette. Poised upon the dark gleaming floor are, at left, a 17th-century Persian jug and, at right, an 18th-century French grain vessel. The doorway admits a view of Pietro Liberi's *Heracles and Omphale*. **OPPOSITE:** In the Sitting Room, 16th-century portraits of Ottoman emperors inject a sense of imperious vigilance. **ABOVE:** The Eastern influence continues in the Dining Room, where Russian and Greek icons evoke the splendors of Byzantium, and joining with Louis XIII chairs and a large Chinese porcelain vase, establish the ensemble's cultural amplitude and balance.

pleasant conversation. Judiciously placed art, outlined by good lighting, provides the necessary touches of romance and intrigue. Two figures from a church in Liège look alive floating against the plain khaki walls. Jars and vases used in the living room are very old—a few are Syrian, one Phoenician, dating from 900 B.C. They are so radiant with history that their spirit dominates the room. In their classic simplicity they are endlessly seductive, and they were ar-

ranged together for that very reason. "I buy things I like," Kalef Alaton says, "but I don't have a sample of everything. I collect very slowly. I am a great person for shapes. I choose something for its shape and scale, rather than for its rarity."

The only things about which Mr. Alaton is fiercely possessive are the books in his library. He claims that he could not part with any of them. The library is also a departure in mood and intention, since the books



ABOVE: An infusion of bright color against a dark background distinguishes the book-lined Library, a resonant setting for a serene 18th-century Spanish polychrome Madonna. A pair of Régence chairs and an antique Herez rug counterpoint the sleekness of the granite-topped writing table. OPPOSITE: High-contrast purity prevails in the Master Bedroom, where a light-toned ceiling and Brunschwig & Fils pleated bed draperies create an uplifting foil for dark oak flooring and lacquered walls. Surmounted by a sinuous jaguar, an Art Déco clock by Cartier adds a note of exotic mystery. A Minimalist painting by Los Angeles artist Eleanore Lazarof is, like the room itself, a starkly composed space of subtle harmony.

provide varied colors, and the red curtain a large slash of brightness. In comparison to the rest of the rooms, this one comes close to being crowded. It is a cozy hideaway.

Frequently the apartment is used for entertaining, and those who experience the rooms at night become part of the tapestry. Mr. Alaton remarks, "It is very pleasant here at night, with candles and flowers and people. Everything is so much more focused when there are few distrac-

tions. This place is very relaxing, but very austere. For me, it has a wonderful atmosphere." In such surroundings it seems quite natural to forget that Beverly Hills is just outside, and to imagine the wonders of the East instead. The possibilities are many and exotic. Along with his partner, Janet Polizzi, Kalef Alaton has succeeded in creating a setting that is at once simple and functional, but with many cosmopolitan echoes. □

—Carolyn Noren



New Vitality

*Color and Light Enhance
a 1920s House*



"AN INTERIOR DESIGNER plays many roles," says Mario Buatta. "He must be part psychiatrist, part parent and part diplomat. He must nurture his clients, grow as they grow, and edit their ideas. In trying to second-guess tastes and living styles, a designer

almost becomes a family member."

Three years ago a project took Mr. Buatta from New York City to Columbus, Ohio—and to the home of Mr. and Mrs. Frank S. Benson, Jr. The Bensons had moved from an enormous English manor into a much

smaller, French stucco house. "When I first saw the house it was dark," says the designer. "While there were a fair number of rooms, they were small and seemed crowded. I wanted to make full use of the property by expanding the size of the main rooms

INTERIOR DESIGN
BY MARIO BUATTA
ARCHITECTURE
BY JACK COBLE, AIA
PHOTOGRAPHY
BY TONY SOLURI



ABOVE: Designer Mario Buatta used light and color to revitalize the Normandy-style home of Mr. and Mrs. Frank S. Benson, Jr. in Columbus, Ohio. TOP RIGHT AND RIGHT: An Impressionist palette brightens the Entrance Hall, where Clarence House striped silk echoes the hues of fresh flowers. Robert Jackson's mural ascends to a trompe l'oeil skylight, with a real Chinese-style lantern.







PRECEDING PAGES: A bay window, recently added, creates a cheerful alcove in the Living Room, with floral fabric from Rose Cumming and carpeting from V'Soske. TOP: In the Dining Room, a Waterford chandelier and wall sconce illuminate dark appointments. Enhancing the traditional mood is a medley of textures—fabric-covered walls, Scalamantré velvet chair upholstery, and a flower-strewn rug from Stark. ABOVE: A restful haven, the paneled Library displays miniature furniture and an Alice Schille painting. Carpeting is from Stark, and paisley fabric from Brunschwig & Fils. ABOVE RIGHT: The natural motif recurs in the Master Bedroom, with floral chintz from & Vice Versa, carpet from Rosecore, and an Impressionistic painting. Brunschwig & Fils upholstery fabric lends delicacy to a chaise longue, while a Hansen wall light glows gently.

and giving the house a great deal more light and lots of color."

Built in 1929, the house is one of twelve that originally formed Sessions Village, a small community modeled after a Normandy village. Mr. Buatta's first step was to call in



architect Jack Coble. The designer explains: "By enlarging the original rooms and adding bay windows for light, the proper effects were created without altering either the basic plan of the house or the flavor of the village. At the back, the addition of a

pool and pavilion made the only noticeable difference in the landscape."

Once these architectural plans were under way, careful decisions were made over furniture, color and accessories. "I wanted our home to reflect us," says Mrs. Benson. "Mario

Buatta has a spectacular sense of color, and I knew he could transform our house into a bright and beautiful country French home and still use as many of our antiques as possible."

Making the best use of the vast number and variety of antiques the

"A house should tell a story, and every room should be a series of different experiences."



Bensons had collected was not easy. "It's marvelous to work with people who already have a lot of furniture, but it's also very difficult," says Mr. Buatta. "What may look lovely in one house can often look awful in another. By working closely with my clients, compromises are often made, but it's hard when you're working with possessions that have been in the family for generations."

That the furniture the Bensons had collected was of various styles did not worry the designer. "I'm an advocate of English country houses. The English were island people who traveled a great deal and always collected marvelous treasures from all over. That's really why—even today—their houses are filled with so many different kinds of things: English, French, Spanish, Italian, Chinese. And everything seems to go well together. The same thing, I think, can be said here."

The designer's talent for organization is intensified by his eye for color. An Impressionist palette of yellows, pinks and blues reigns throughout

the house. From room to room the flow of color is soft and subtle. "I tried to make each room a surprise. I wanted to see a slight change in tone and texture—like the excitement of looking into a flower that's about to open, and seeing all different colors."

Mr. Buatta's eclectic imagination is best reflected in his design of the entrance hall. The walls are covered with chinoiserie figures amid a landscape of trees and flowers, painted by artist Robert Jackson rather in the style of the eighteenth-century French painter J. Pillement. From the trompe l'oeil skylight hangs an ornate Chinese-style lantern designed by Mr. Buatta. "Entrances are terribly important, because they make the first impression. This was originally a dark and dead space. The fantasy of walking through a forest makes people stop and stare, wondering what surprises are waiting in the rooms beyond. The brightly painted walls helped to lighten the entire area and give it a gentle feeling of whimsy."

Even when the basic work on a



ABOVE LEFT: A ceiling fan, luxuriant plants and a limestone floor covered by a durrie rug from Rosecore keynote the tropical atmosphere of the Swimming Pool Pavilion. Wicker furniture covered in Bruntschwig & Fils linen, and Louis XV fauteuils upholstered with Madagascar straw, vary the theme. ABOVE: The night-darkened pool reflectively rephrases the pavilion.



house is completed, the designer never considers his projects finished. "Since I try to make a house look like its owners, the house has to grow along with them. By nature human beings are always collecting and always changing. If a room looks ex-

actly as I've left it for months or years, it will just die. A house should tell a story, and every room should be a series of different experiences. The Benson home is a good example of this. It's been three years since we first began to work together, and

we're still adding and improving all the time. I could compare this process to a painter who begins a new canvas. He doesn't finish it overnight; he works slowly. One brushstroke is accomplished at a time." □

—Carol Vogel





By the Sea

Harmonies in Marina del Rey

INTERIOR DESIGN
BY MERLE SHERIDAN
AND DAN ZIMMERMAN
PHOTOGRAPHY BY CHARLES S. WHITE





THE SEA is a moving landscape that feeds the imagination. Nothing compares to living next to it, experiencing its moods, balancing the rhythm of life with the fluctuation of the tides. For many harried city dwellers, a house on the beach is a tantalizing dream—particularly in California. For the Marina del Rey clients of interior designers Merle Sheridan

and Dan Zimmerman, it was a dream they fulfilled in a contemporary two-story condominium far removed from any traditional notions of a rustic beach hideaway. Sheridan/Zimmerman, as the Los Angeles design firm is known, discussed the concept of the house at great length with the owners until everyone was satisfied and in agreement. It was felt that the entire house, with its expansive glass front, should harmonize completely with the ocean.

Quite coincidentally, the owners of the condominium and Merle Sheridan had each been strongly influenced by images of the Greek islands, and were attracted to the magic quality they saw in them. They wished to re-create the same magic, at least in part, for themselves. Primarily, it was the light they wished to duplicate, and they felt that the light on the Pacific Ocean was similar.

And, as Dan Zimmerman explains, "There are a number of different kinds of light here. In the morning it is very soft, in the afternoon, harsh. And in the evening this is a totally different house." Merle Sheridan felt that using natural fibers in the same way the Greeks use them would fit the final composition of the house. "I had just come back from Greece when we started talking about the house. Everything I had seen in Greece had the same rough feeling of materials and objects used here."

Some intricate planning was called for downstairs. "I would say the most difficult thing was fulfilling all the owners' needs, yet keeping the integrity of the space," Merle Sheridan says. "They wanted a seating area that would accommodate numerous guests; they wanted a large desk where they could sit side by side; they needed room for a grand piano.

The quality of light in the Greek Islands inspired Merle Sheridan's and Dan Zimmerman's informal design for a Marina del Rey condominium with a view of the Pacific. PRECEDING PAGES: Divided into distinctive areas, the Living Room blends neutral tones, natural textures, and the intricacy of a Tibetan wall hanging and a durrie rug, both from Stark. OPPOSITE: An expanse of windows provides an atmospheric backdrop for a grouping of sofas and ottomans covered in fabric from & Vice Versa, and a low table of fossil stone and glass. ABOVE: A mirrored wall enlarges the Dining Area, where Mexican pottery clusters on a glass-topped table attended by chairs clad in Brunschwig & Fils fabric.





And, of course, there had to be a place for dining." Delineation of space had to be achieved without slicing up what is essentially one room. By designing a good portion of the furniture, Sheridan/Zimmerman kept tight control over the contour and flow of the different areas. The skillful manipulation of materials,

OPPOSITE AND ABOVE: A spiral staircase winds to a loft dominated by the Master Bedroom, which takes its theme from the ocean view. A French wicker chair, canvas dodgers, and shades that resemble nautical charts promote a maritime atmosphere. As though wafted by sea breezes, diaphanous draperies tumble from the bed's wooden frame. An Afghan kilim, covering wall and floor, and a Tibetan durrie rug, both from Stark, lend linear emphasis while denoting changes of level.

the smooth and rough surfaces, helped in the separation and unification process. Both designers consider their use of materials to be somewhat unconventional. Dan Zimmerman explains the logic behind their choices: "The use of so many different elements is fairly unusual. The coffee table combines fossil stone, which is heavy and massive, with a glass top. But because we scaled it to the proportions of the room, it works. It isn't really an overwhelming piece, and it actually seems rather light and delicate." Merle Sheridan adds that everything was conceived with a definite purpose: "The important thing is the design of the room as a whole. You can't use every piece

you are madly in love with. I like the way the house suggests space."

That feeling of open space, coupled with the expansive view, carries on up the spiral staircase to the second level. The entire upstairs—which includes the master bedroom, the sitting area, and bath—has been left virtually unenclosed. It is possible to shower or lie in bed with perfect visual access to the ocean.

Thus Sheridan/Zimmerman have achieved exactly what they set out to do, and the two designers have created a beach house on both a sophisticated and a natural level. There is light at all times of day—and always the ocean and the sky. □

—Carolyn Noren

"A DROP OF CRYSTAL DEW hanging on the tip of a needle."
 "The rumble of thunder hailing down a shower of stones." "Flocks of swans floating on stately wings." These were the wonders of Chinese calligraphy to an eighth-century critic. In his mind's eye the movements of the brush as it left its "ink traces" evoked the vivid images of nature. Calligraphy—as vital movement, energy, shape and line—is an art of beautiful writing, with the potential for transformation of conventional signs.

Calligraphy is also decoration; it is heightened aesthetic communication that extends meaning beyond linguistic intent. Brush writing from the hand of a master, whether it is a simple letter or an independent scroll, can act as a vehicle for the significant display of psychic and physical energies, visual intelligence and technical prowess. As pure calligraphy, this order of decoration is inseparable from function, and may exceed other forms of presentation in its organic unity. A message or symbol inscribed on a conventional object may endow it with new significance for its user. Calligraphy as linear decoration can therefore engage our total perceptions, and the degree and kind of derived aesthetic pleasure is a reflection of the suitability and integration of the calligraphic form with the function, shape and design of the object.

Two vessels in different mediums bear writing that ostensibly replaces pictorial and geometric ornament. The jade flask can be admired for the intrinsic loveliness of the translucent moon-white jadeite and for the superb lapidary work laboriously "carved" by hard abrasives. What purpose does the calligraphy serve? Even before we know its meaning, the inscription gives the vessel the aura of learned antiquity: The script is the archaic "clerical" that evolved historically between the second centuries B.C. and A.D., and which the eighteenth-century emperor preferred on his antiquities. The poem, while innocuously describing the landscape carved on the vessel's reverse side, also extols by metaphorical extension the rare qualities of the jade: "bright moon illuminated by pureness of willows and clouds/ . . . water vapors rising from the lake like puffs of smoke."

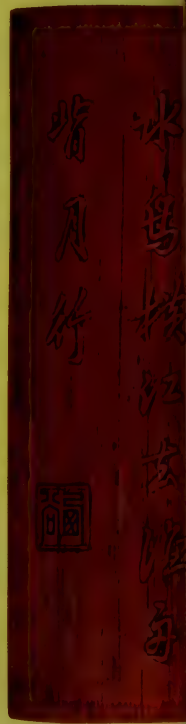
The inscription on the storage jar is more informative. The large curvilinear graphs in ancient "seal" script, which evolved historically about the first millennium B.C., identify the contents as "The Finest Spring Waters under Heaven." The longer text, in smaller "regular" script, states the date and place of manufacture, poetically describes the sweetness of the local water and the fact that the jar and water were meant only for the pleasure of the Kuang Hsü emperor (1875-1908). Such spring water was presumably reserved for the brewing of rare teas. The longevity symbols and lattice frieze offset the block of restrained script, and, subtly placed above the shoulder, emphasize the ample proportions and narrow neck.

Unlike the jar, where cobalt pigment constitutes the medium for decoration and writing, a celadon plate with the molded longevity symbol binds design to body. The gently articulated concavities and convexities catch the

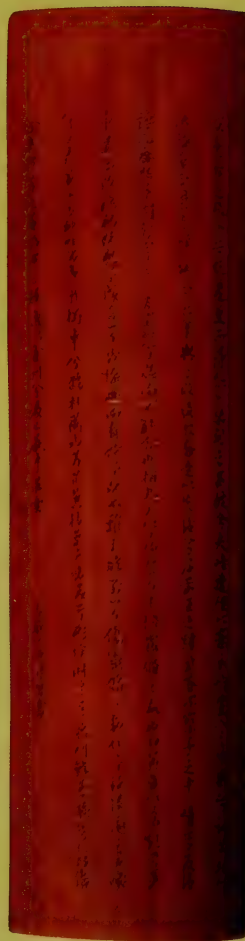
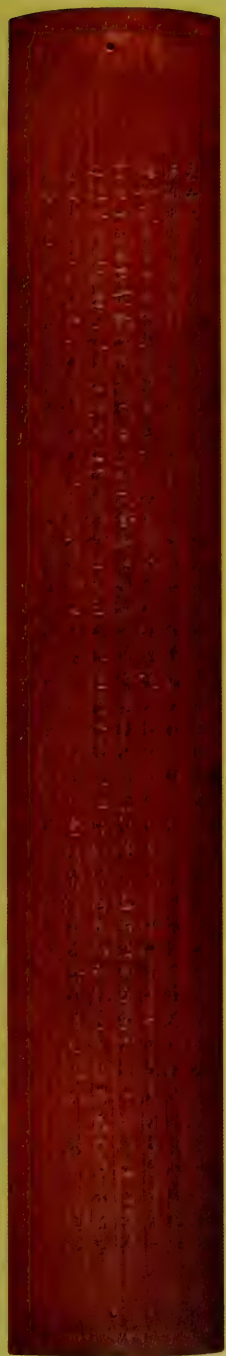
Antiques: Calligraphy

The Artistry of the Written Word

TEXT BY MARILYN W. FU



Wrist rests, Ch'ing Dynasty, 18th and 19th centuries. Bamboo; 10'-17" long. Calligraphy in subtle variation of incising and relief carving, often accompanied by figures, plants and landscape scenes, distinguishes the well-patinated surfaces of these demilune panels, which aided the artist in the disciplined art of brushwork. Spink & Son, Ltd., London.





ABOVE: Celadon plate, Ming Dynasty, 15th century. Stoneware; 14½" in diameter. A longevity symbol in relief is centered in the glazed depths of this luminous piece. M. Wang Gallery, Bethesda, Maryland. RIGHT: Calligraphic scroll. Fu Shan, 17th century. Ink on silk; 89" x 23". A flourish of cursive script expressively conveys the content of a poem about spring. Frank Caro Gallery, New York. OPPOSITE: Covered pilgrim vase, Ch'ien Lung period, late 18th century. Jade; 5½" high. Ring handles and an engraved calligraphic poem ornament this pristine work of classic beauty. G. Malina, New York.

pools of translucent green glaze, lending sheen and glimmering opalescence to the smooth surface.

Although it is not to be classed as an object of ordinary utility, the fan in China was a necessity among various social classes, to temper the ferocious summer heat. Fans could carry all manner of decoration, which either followed or ignored the pleated slats and semicircular shape. The writing of small "regular" script in gold against the deep blue silk points to the elegant taste of a scholar-official. The neat vertical rows accentuate the narrow ribs and pleats, and the text offers a subject for leisurely perusal while awaiting an audience.

The vertical scrolls of calligraphy hold the highest aesthetic value as calligraphic art. The scroll with clerical script consists of parallel parts of speech, and is executed with a pliant brush. As a script, the ornamental intention of "clerical" is blatant: the flaring diagonals and horizontals register the sweeping gestures of the brush, recovering the movements absent in the carved jade.

The tall hanging scroll with its brocade mounting flaunts the bravura of a master calligrapher. The brush falls in precipitous motions, sweeping downward and then swinging upward in rebound, hardly slackening in







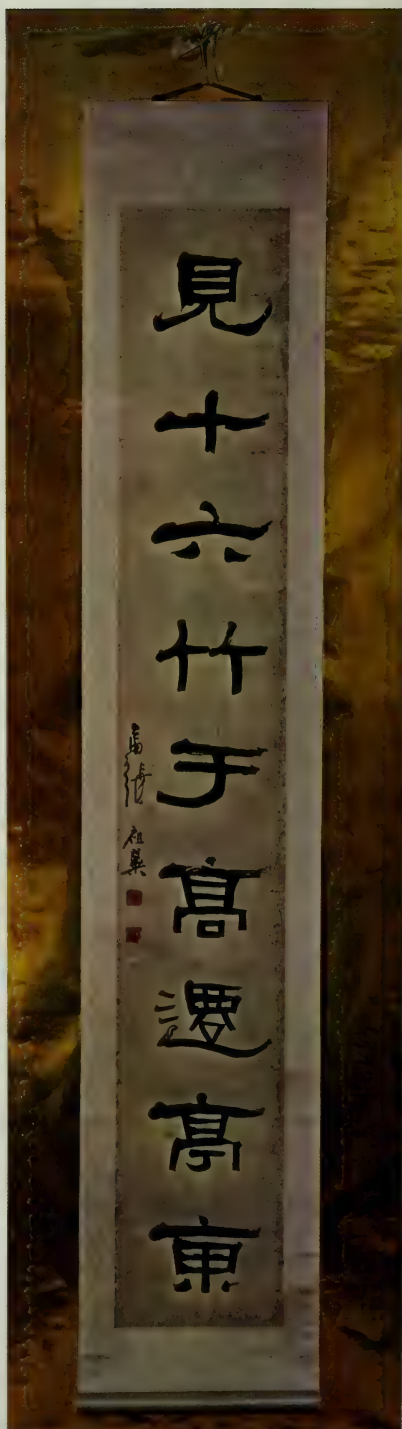
ABOVE: Fan, Ch'ing Dynasty, 1776. Silk and ivory; 12" long. The ink-dark richness of pleated silk reveals golden characters that describe man and his surroundings. Gérard-Lévy, Paris. RIGHT: Calligraphic scroll (one of a pair), Chang Tsu-i, 19th-20th centuries. Ink on paper; 68½" x 10¼". A poem in archaic Han-period script expresses a scholar's reverence for writing. Far East Fine Arts, San Francisco. OPPOSITE: Imperial storage jar, Kuang Hsu period, 1882. Porcelain; 18" high. Symmetrically spaced calligraphy enhances the form of this commemorative vessel. The Vallin Galleries, Wilton, Connecticut.

its momentum as it travels on the silk. The dance of gestures unfolds with a rhythm peculiar to this master, never letting up until the final column ("like a ten-thousand-year-old vine"). The final cursive form is completed, and the master's two-character signature—*Fu Shan*—is executed in a single continuous stroke: the ultimate statement of confidence and perfection.

Wrist rests occupy a special category in being bona fide implements for use in the scholar's study. Calligraphy is therefore appropriate to embellish the fine surfaces of the bamboo shaft and to bring out the natural spectrum of burnished hues. The designs may be as varied as those found in literati painting. The essay *Orchid Pavilion Preface* recounts the springtime gathering of poets in 353 A.D. at the invitation of Wang Hsi-chih, the prince of calligraphers. At this purification rite, in which cups of wine were floated down a winding stream, Wang Hsi-chih wrote his timeless masterpiece, an echo of the past.

The nature of Chinese calligraphy as art and as embellishment stands with its roots in the literary and its branches stretching out for the ideal form. Bowing to convention, it reaches out for sources of poetic and artistic inspiration, beyond medium or function. □

Marilyn W. Fu was formerly the assistant curator of Far Eastern art at the Metropolitan Museum, and currently lectures on Chinese art.



永 樂

壬午仲夏月中將試中吟泉作

一江之水分三古來志乘為新說伯舒中吟

第一又第一又為南水與人乃漢然者各阿

好甘其甘美之平流詎有意南北中豈殊國

陀近試偶回便德裕遠取還嫌食松地

上翻慈觀類或方

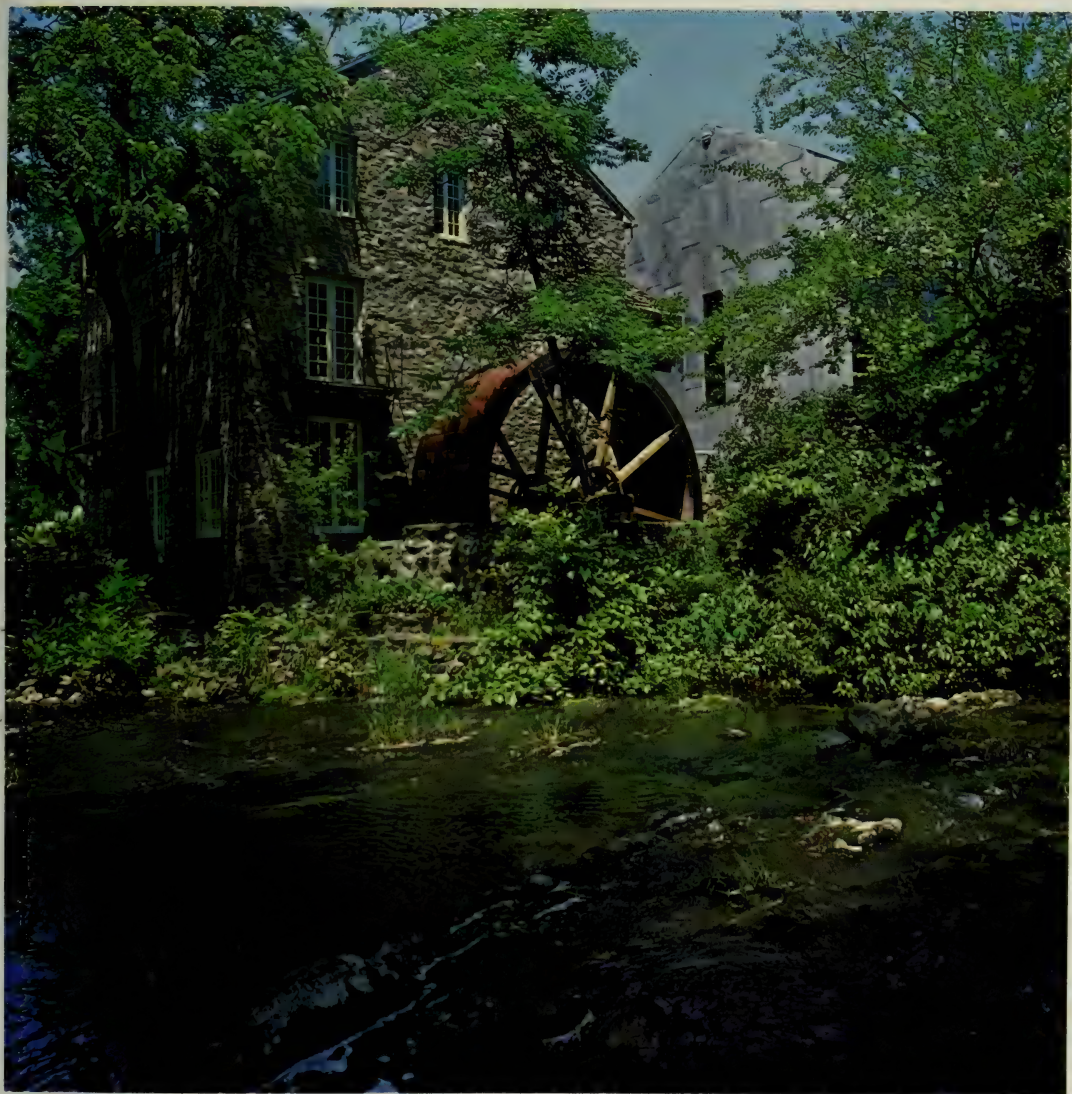


An Old Mill

Designer Creates a Peaceful Hudson Valley Haven

INTERIOR DESIGN BY DAVID WHITCOMB
ARCHITECTURE BY DAVID MORTON AND THOMAS CORDELL
PHOTOGRAPHY BY DANIEL EIFERT





OWNING A COUNTRY RETREAT has become an almost universal fantasy in our urbanized society. All of us at one time or another have entertained the idea of withdrawing from the demands and the competition of city life and making a new beginning in some attractive slice of landscape, surrounded by good friends.

David Whitcomb has had the good

fortune—and perhaps the good sense—to turn this usually much-postponed dream into reality at a relatively young age. As an interior designer with a flourishing New York practice, Mr. Whitcomb is a little more mobile than many. After all, a sense of color and proportion is a distinctly mobile commodity and can be applied in any context. And

OPPOSITE ABOVE: A flower-strewn meadow proclaims designer David Whitcomb's two-hundred-year-old stone mill house and modern studio. OPPOSITE: Beside a sluice, the path to the main entrance threads its way between the studio and a fieldstone wall. ABOVE: Traditional and modern architecture meet in congenial juxtaposition at the mill wheel.



Robust rough-hewn beams frame the approach to the Dining Room, which is tucked into the lowest of the mill house's three levels. Here, a massive interior water wheel, once functional, serves as a bold design element. Hexagonal terra-cotta tiles honeycomb the floor, while Brunswick & Lils drapery fabric patterns a window beyond a rack of glinting wine bottles.

certainly these qualities are more than apparent in the converted mill house and ancillary structures that Mr. Whitcomb has turned into his year-round home near Germantown, New York. Although it is only a hundred miles from Manhattan, this corner of the Hudson Valley retains the vivid imprint of three hundred years of placid and commodious liv-

ing. It has also escaped the suburbanization of so many areas adjacent to New York City, and its woods, orchards and pastureland are still being fruitfully cultivated.

The slow and patient assembling of this harmonious retreat began eighteen years ago for David Whitcomb. This was when he first saw what was a wooden mill in rather



parlous condition, a structure still owned by the Livingstons, the original lords of the manor under grants made by the English Crown over three centuries previously. Initially conceiving it as a weekend house, the designer concentrated on turning the mill house into an intimate and congenial summer base. Wooden walls were replaced by fieldstone, garnered

from the masonry walls that are traditional in the region. The original three levels were kept, however, as were the wood-beamed ceilings. Although the designer diverted the stream that formerly activated both the waterwheel on the outside of the mill house and the one on its lower level, in order to create a Japanese-style soaking pool, the mill wheels

In the Studio, amid pastoral views, the designer pursues his love of music. An antique sled chair rests on bleached-oak flooring, while a wooden sculpture—the figure of a child—adorns a wall in the background. Behind the concert grand piano, a formidable wood form originally used in sand casting creates shadow play on walls textured by pandanus fiber.



In another corner of the Studio, George Tooker's romantic painting *The Guitar* counterpoints the formality of a Régence commode surmounted by objects diverse in scale: a pair of bronze monkeys, a small urn and a large American bottle. The oil-on-canvas screen, by Durkee, joins a panel of window light that reveals, not steps, but ridges in the metal mill wheel.

themselves remain entirely intact.

When Mr. Whitcomb decided to give up his New York apartment and turn his country house into a year-round residence, it was clear that enlargements had to be considered. Rather than destroy the integrity of the original building, he built an entirely new form in the landscape. It is a large, suavely shaped stainless-

steel rectangle, poised like an elegant sentinel of the future at the edge of the courtyard garden. It is connected to the old house by a discreet covered passage. It is an unabashedly new object in a time-haunted landscape.

"One of the main reasons for my settling down full-time in the country was to pursue my love of music," explains Mr. Whitcomb. To this end,



the new structure is largely given over to a single airy space, which the designer calls his studio. There is a piano, of course, and the bleached-oak floor and light fabric wallcoverings that are hallmarks of the Whitcomb sensibility. But there is also a deft orchestration of furniture. An Adirondack chair is placed near a George III round table; Louis XVI

fauteuils are used as flexibly as the upholstered sofa, which is divided into sections for maximum maneuverability. The openness of the space allows the winter sun to flood the studio, while the summer light barely does come in at all.

The mill house, by contrast to the versatile studio, is a warm honeycomb of tradition. Small intimate

Post-and-beam pragmatism becomes a decorative statement in the Dining Room, where a glowing hearth and wax tapers in an iron sconce are reflected in gleaming crystal and silver. Armchairs upholstered in pigskin and backed with Brunschwig & Fils linen ring an oval dining table of unexpected provenance—barn flooring that has been bleached and rubbed to its rightful luster.



ABOVE: In the Master Bedroom, unbleached muslin drapes the understated iron canopy bed. The headboard is upholstered in Scalamantré cut velvet. At the fireplace, an imperial Roman regards a gilded toile Connecticut church steeple and a Chinese silk embroidery. RIGHT: Toile, punctuated by beams and small English paintings, unifies the Guest Room. OPPOSITE: The grape arbor leads the way to history restored.

rooms on three levels are redolent of the carefully considered and limited, but never confined, life of the Hudson Valley in 1800, the year the mill house was built. All the pleasures of the time are here: books, good food and conversation. And in the dining room, candlelight. The world of telephones and television is left far behind. "It is something of a time





warp," admits David Whitcomb. "Of course, creative people are drawn to the country for obvious reasons," he continues. "Yet it is a way of life that makes demands upon you as an individual. Either you are stimulated into a deeper knowledge of yourself, or you are defeated by it. To me the country means repose, time to read and a place for my music. If I want to

play at two o'clock in the morning, there's no one to stop me." Making a successful transition into a more relaxed world is never easy, especially for an achieving person, but David Whitcomb seems to have mastered that transition, and his lively evocative house is the ever-evolving and growing progeny of the change. □

—Peter Carlsen

The mill house is redolent of the life of the Hudson Valley in 1800.



The Collectors: An 18th-Century Aura

Luis Sagrera in Paris

PHOTOGRAPHY BY PASCAL HINOUS
TEXT BY JEAN-LOUIS GAILLEMIN



In his Paris townhouse, Spanish diplomat Luis Sagrera evokes 18th-century refinement with a distinguished collection of art and antiques. The discriminating arrangement of the Salon pays homage to the Age of Reason. LEFT: Graceful pilasters set off 17th- and 18th-century paintings—a pair of studies for a fresco by Corrado Giaquinto, a floral composition by Arellano and a depiction of the goddess Diana by van der Lisse. ABOVE: A portrait attributed to Pompeo Batoni serves as a focal point amid smaller paintings and a Louis XV cartel clock. Gracing the *bureau plat* are armorial bookbindings and a Neptune figure created by Pietro Bracci as a *modello* for the Trevi Fountain.

BEFORE ARRIVING in Paris as the Spanish cultural attaché, Luis Sagrera held similar diplomatic posts in New Delhi and at The Hague. In each of these great cities he took pains to familiarize himself with the art of the countries involved, and, above all, with their painting and music. For he considers that his role as diplomat consists not only in representing his nation abroad, but in absorbing as

fully as possible the culture of foreign countries and understanding those elements that bind all peoples.

At an early age, in Madrid, the city where his family lives, Señor Sagrera developed his taste for paintings and fine antiques. By the time he was eighteen he was already interested in furniture, and during this period he covered the walls of his home with ancestral armor, large tapestries and

Even empty, the apartment
was perfectly suited to Señor Sagrera's tastes.



Balance and a sense of proportion characterize the Salon's décor. ABOVE: Marble vases and an ornate Louis XVI clock adorn the mantelpiece, while bronze Régence andirons lend fantasy. Beneath Louis XV wall sconces, small portraits in terra-cotta, gouache and gilded bronze counterpoint the larger tableaux on the opposite wall, reflected in the mirror. OPPOSITE ABOVE: Over a Régence commode, a painting of ruins by Pannini highlights a symmetrical ensemble of artworks. At left are van Loo's portrait of Louis XV and a painting of Aeneas and Anchises in Troy; at right, a portrait of the duke d'Orleans, attributed to Pierre Mignard, and a view of Naples by Houel. OPPOSITE: Cantonese covered porcelain vases and Chinese Export porcelain plates add an Oriental aesthetic to the 18th-century European opulence of a gilded Régence mirror and a Baroque Spanish console.



monumental religious paintings—all set against dramatic backgrounds of red and black, among the favorite colors of Spanish décor. “But this type of decoration really didn’t form my taste,” he hastens to add. His interests soon turned in other directions, and he began to concentrate on the art and history of those European countries where his diplomatic career took him. He was particularly fascinated by the history of the eighteenth century, a period before the rise of nationalism had begun to divide the peoples of Europe. “At that time there was a Common Market of good taste and good manners,” he explains. And in retrospect, the eighteenth century—with its elaborate court life and the ostentation of its kings and princes—does seem like a golden age of elegance and culture.

Now his apartment in Paris has provided him with the opportunity of gathering together the many interesting objects he has acquired on his diplomatic travels. It has become a place to store his memories and to crystallize what has become his aesthetic point of view: “Unity lies in harmony, and not in disorder.”

It is fortunate for him that few other houses in Paris could have afforded the appropriate background for his nostalgic evocation of the eighteenth century that the townhouse in which his apartment is located does. It stands between a Rothschild and a Hottinguer townhouse, at the center of an island of greenery on the Right Bank of the Seine—an area where important bankers and financiers have duplicated the charms of the Faubourg Saint-Germain, on the other side of the river. Indeed, one neighboring townhouse was once the property of Princess Mathilde, a cousin of Napoleon III and one of the great hostesses of the Second Empire.

Even empty, the apartment was perfectly suited to Señor Sagrera’s tastes. Nothing of an architectural nature was lacking, and there were lovely boiserie and mirrors and antique mantels. In order to move in, it was only necessary for the diplomat

to place his own eighteenth-century furniture, hang paintings and drawings and arrange antique objects here and there on small tables. "Within three days," he recalls, "I was completely at home." And there is an instant feeling that Señor Sagrera has *always* lived here. His knowledge of history and his passion for collecting have allowed him not only to re-create a décor from the past, but to give the very real impression that this could well be the lodging of some Spanish diplomat at the court of Louis XV or of Louis XVI.

However, the apartment is by no means rigid with eighteenth-century formality, although Luis Sagrera's important collections of architectural designs and drawings of galas and fêtes do suggest the glitter and grandeur of that century. "The eighteenth century," explains the Spanish diplomat, "was an era quite as luxurious and optimistic as our own seems sceptical and gloomy." But his desire has been less to raise philosophical issues than to make an intelligent reconstruction and to create a sense of era. Objects, for example, are not displayed for their ornamental value alone, but more for their ability to invoke a vanished time. The beautifully bound books with coats of arms upon them, the magnificent china from the *Compagnie des Indes*, the decorated boxes—all are historical documents, as well as being beautiful objects in themselves.

In a final demonstration of discipline, Luis Sagrera has resisted one of the great vices of the collector—the impulse to accumulate simply for the sake of accumulation. He has, in fact, stored away many of his possessions and prefers to replace an object with another of superior quality, rather than indulge in multiplication alone. So his gathering together of the past is warm and charming and civilized, and there is about his apartment a feeling of openness and even informality. For Luis Sagrera is a diplomat, as well as a collector, and his cultured inclination makes it inevitable that his treasures will be shared with dignity by friends and colleagues. □



This could well be the lodging of some Spanish diplomat at the court of Louis XV.



The sense of harmonious elegance continues in the Library, *OPPOSITE ABOVE*: A colorful Chinese wallhanging serves as a naturalistic backdrop for the classicism of an 18th-century architectural *modello*. *OPPOSITE*: The juxtaposition of 18th-century bronze emperor busts and an allegorical painting of Apollo and the Muses reflects the importance of historical and mythological subjects in 18th-century art. The Charles IV desk couples geometric and floral marquetry. *ABOVE*: Diversity of scale and genre enhances an arrangement of paintings dominated by a 19th-century portrait and a historical scene of the Spanish court, both by Esquivel, and a floral study by Bartolomé Pérez. A blazing fire illuminates the serene nymphs of a Directoire mantel that holds a Louis XVI clock, small 19th-century figural sculptures of bronze, and gilded bronze Louis XVI candlesticks.

Architecture: Ralph Rapson

PHOTOGRAPHY BY TONY SOLURI

TEXT BY ROSS MILLER



The beauty and seclusion of rural Wisconsin inspired architect Ralph Rapson to build himself a vacation home of glass—a simple form offering surprising visual variety. ABOVE AND OPPOSITE: Recalling a Mondrian painting, an outside framework of wood adds weight to the transparent twenty-six-foot cube. Crossed metal tension cables provide structural protection against the wind.

ARCHITECT RALPH RAPSON's glass house, perched seventy feet above the Apple River near Amery, Wisconsin, is a vacation home designed to complement an unusually rich and varied site. The architect explains, "We chose forty acres in a very beautiful, subtle and soft combination of farm and dairy land. It is such a marvelous spot, with views in all directions, that it seemed whenever I planned a wall I was somehow denying the environment. So walls became windows, and I designed an all-glass house."

In this way Mr. Rapson challenges the traditional idea of a house as something set off and apart; because it is both seen and seen *through*, at the same time, ordinary distinctions between wall and window fall away. Unlike architecture experienced sequentially, room by room, the

Rapson home is perceived inside and outside all at once.

The extensive use of glass as the primary architectural material provides an interesting effect when the house is first viewed; rising naturally out of a wide meadow, with no formal drive to set it off, the structure seems to float on the land. While curtain walls of glass on large-scale urban buildings provide a forbidding sense of separation and exclusion, here, on a much smaller human scale, they create an inviting and open impression. It is, in a way, a transparent envelope. The architect adds, "I like the idea of an architecture that is both substance and illusion: here and not here, seen and not seen."

A flat wooden roof neatly defines the large glass panes. Finely proportioned wood beams, stained ebony for





ABOVE LEFT, ABOVE RIGHT AND OPPOSITE: Windows, doors and panels of glass—all stock building components—promote the structure's continuity with the outdoors. Contributing to its inner unity are the open flowing floor plan—punctuated by two sleeping lofts—and the use of natural materials: maple wood in a diagonal pattern and heat-retaining floors of marble chips over tamped earth.

contrast and set out from the structure, frame the house and provide an extra variety of textures. These well-ordered horizontal elements, banding the house like a wide belt, are neatly balanced by sets of crossed metal cables, which allow the structure to flex and weather the strong Wisconsin wind. This sensitive application of slim metallic bracing, a rare diagonal element, adds a gossamer lightness to a free-standing form and makes this twenty-six-foot cube appear less boxy and right-angled.

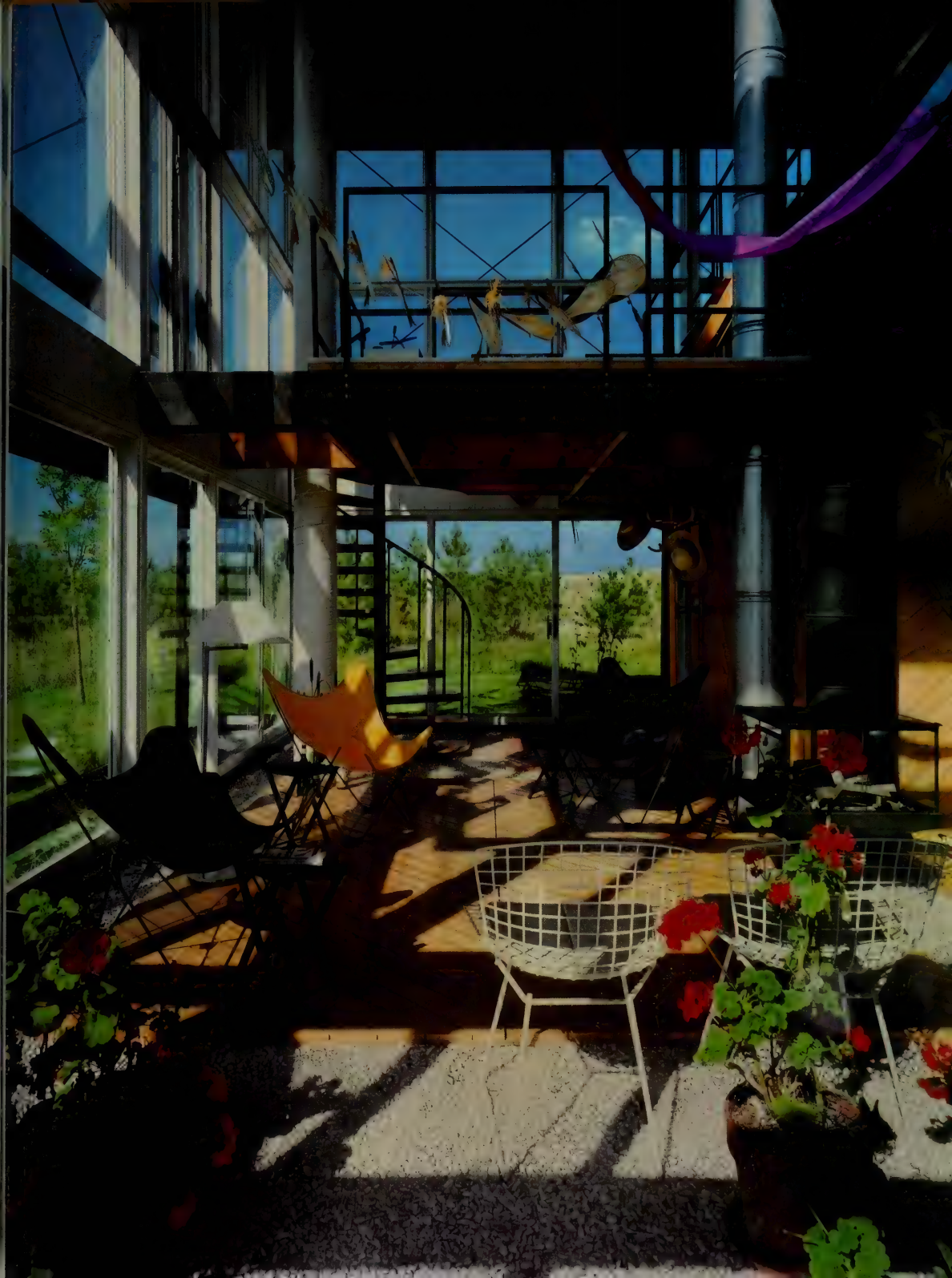
The use of simple or minimal solutions to design problems, which so distinguishes the exterior, is continued within. The interior provides comfort without crowding an essentially compact space. Because there are no formal divisions between interior and exterior, the varied contours of the surrounding landscape seem to enlarge the living room and dining room beyond the actual boundaries of the walls. At each turn there is a spectacular view that gives an added depth to very efficient and functional spaces. Set side by side in an open plan, the two rooms "borrow" from the view.

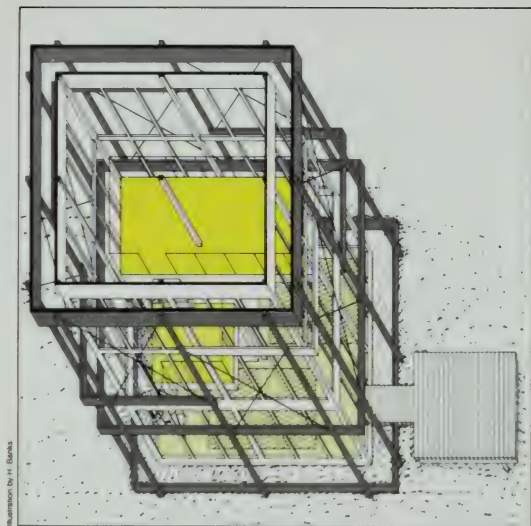
Two sleeping lofts are hung from cables—the smaller neatly slotted below the larger. From these "flying carpets" there is the possibility of a complete 360-degree view of the surrounding countryside. Wonderfully rich mixtures of light and shadow give the interior a kinetic

quality. At dusk, a western sky darkens one side of the house to a black as opaque as the opposite glass wall is transparent and light. Looking out from the upper levels of the house to the horizon, or down to the rooms below, as if from a balcony, there is never the sense of fixed or static form. There is a reciprocity of man-made and natural shapes. The architect explains, "Once centered in the home you feel centered on the land. The good thing about a house like this is that you are a part of nature without being dependent upon it—self-sufficient, and enjoying your surroundings, without being intrusive."

Ralph Rapson's glass house challenges some basic notions about the use of industrial or "stock" materials. Like Charles Eames in his pioneering use of prefabricated and catalogue items for his own home in Pacific Palisades, California (1949), Ralph Rapson has demonstrated that it is not the choice of specific materials, but their sensitive management within a total design scheme that gives architecture its particular character or style. The effects achieved by Mr. Rapson are both practical and pleasing.

The use of stock sliding windows at various levels of the house allows air to circulate freely on even the hottest days. A breeze carries up and down and from side to side, obviating the need for air conditioning. Mr. Rapson elaborates: "I set the house high enough above the river so





ABOVE: An axonometric drawing reveals the residence's straightforward cubic configuration and simplified interior spaces. RIGHT AND FOLLOWING PAGES: Like a watch that shows its complex mechanism, the transparent house shares its inner life with an ever-changing landscape.

the cool air from the water might be drawn up towards the hill. When windows are open at all levels, unobscured by interior divisions, the house as a whole acts as a large screened porch. It stays naturally ventilated because, wherever I could, I planned in harmony with the existing environment, rather than in opposition to it."

This same careful planning is evident in the colder months. In winter, the large glass panes direct the available sunlight inward and reduce the operating costs of the small furnace set in a utility basement below the kitchen and bath. Another passive solar energy effect is provided by scattered marble chips used for flooring on the lower level. Spread out on a plastic membrane set over tamped earth, this marble aggregate stores heat from the sun during the day and releases it at night.

Considered in the abstract, a glass house might be called the great modern architectural conceit. But considering specific examples—from Mies van der Rohe's Farnsworth House (1945-50) to Philip Johnson's Connecticut home (begun in 1949), and now Ralph Rapson's vacation home in Wisconsin—the disciplined and controlled use of glass has an undeniable architectural vitality and a convincing rationale. The architect concludes, "A glass house enables you to experience nature in all her moods. You are made sensitive to the very slightest of changes: As never before, you see the incremental passage of the seasons and the passing hours of the day."□

Ross Miller, a critic and teacher, was formerly an editor for the *University Review*. He is writing a book on the contemporary Chicago architects.











Quiet Mastery

Chicago Designer's California Retreat

INTERIOR DESIGN BY BRUCE A. GREGGA
PHOTOGRAPHY BY CHARLES S. WHITE



WHEN BRUCE GREGGA says he is cleaning house, naturally he does not mean scrubbing and sweeping. What the Chicago-based interior designer cleans best are the cluttered lines of a residence—removing baseboards, trim and molding; solving the problem of exposed air-conditioning units on a roof; simplifying a garden; straightening out an angled ceiling.

These talents for organization came into play with the small house in Los Angeles that Mr. Gregga bought from film director George Cukor. Encompassing only 2200

square feet, the six-room wood and stucco structure is one of three houses built on a portion of George Cukor's Hollywood estate that once served as a formal rose garden. Katharine Hepburn occupied one of the houses for almost twenty years.

Designed by Los Angeles architect John Woolf in the 1950s, the angular flat-roofed house was a departure from Woolf's penchant for French Regency. "I don't know what the style is, exactly," says Bruce Gregga. "It's not Regency; it's not modern; it's not classical. Just clean-lined."



Designer Bruce Gregga purified the architectural detailing of his Los Angeles home, creating a simplified setting for distinctive appointments. PRECEDING PAGES: A central seating arrangement functions as an axis in the Living Room, surrounded by a giltwood console and mirror, a 19th-century Indian temple figure, and a coromandel screen. ABOVE: In the Entrance Hall, Lalanne sheep lend a pastoral note, reinforced by a view of the garden through living room windows. A circular skylight captures the nuances of daylight. COVER AND RIGHT: One of the Living Room's pair of gilded consoles exuberantly heralds the Dining Room, where Andes granite flooring reflects the grace of a Regency table, and chairs cushioned in Lee/Jofa silk. Tiffany chitra and an antique Züber wallpaper panel contribute figurative delicacy.





Though the designer did not purchase the property to redo it, his inclinations got the best of him. "It was really quite charming as it was—one of those places you could live in without touching. It was very 1950s inside, with nice appointments and interesting lighting. But I couldn't resist the potential it offered."

The architect he engaged to make the desired changes never made an appearance. "So with the help of a fabulous Norwegian carpenter, Anders Sandstrom, I did all the architectural and design work myself. We went right down to the studs."

Originally, the house was entered from an angle off the living room, where a separate bar area now exists. Mr. Gregga relocated the skylighted entrance hall in a central position where a windowed library once faced the driveway entrance. In addition,

he altered the proportions of the octagonal living area by evening out the angled ceiling to twelve feet. Clean plaster lines now meet where the trim, baseboards and molding were removed. Sliding glass doors onto the pool and patio area have been replaced by tall French doors. Walls and ceilings have been painted a soft ivory, to pick up the coloration of the light changes outside.

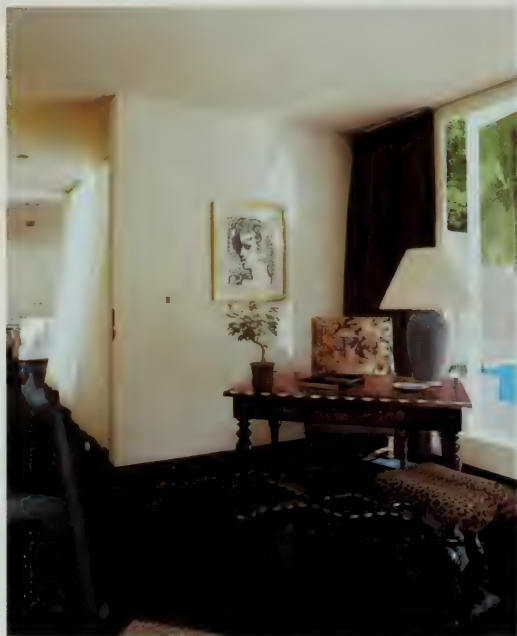
"My concept was to edit. Now every inch of the house is sharp line, all verticals and horizontals. We even edited out the plants in the garden, and what's left is a hill of ivy, a teahouse and a sweet olive tree."

The Andes granite floors put down on the diagonal throughout the house were the result of a natural disaster. "The day we took the roof off to redo the living room ceiling, torrential rains began. Originally,

there were beautiful parquet floors, and needless to say, they soon became miserable washboards."

The diagonal pattern of the granite squares is repeated in the marble surrounding the pool and bordering on the redwood teahouse, reaffirming the designer's efforts to maintain clean lines both inside and out. The teahouse was his favorite project. "I borrowed a book on Oriental architecture from UCLA, pored over it, and came up with the design. Anders did all the carving himself, right there in the garage. A lot of bottles of brandy and night meetings went into the making of that teahouse."

Removing the roof of the house for repairs had some happy consequences. "I looked up and saw the hills and the pine trees. I wanted to keep that, and we installed four skylights. When the moon is full and the



ABOVE LEFT AND OPPOSITE: Exoticism flavors the versatile Sitting Room/Bedroom. A virtuoso Cocteau drawing—a gift to Mr. Gregga from the previous owner, director George Cukor—accents a corner dominated by a Dutch marquetry desk ornamented with ivory, while above the Directoire daybed a circular window frames a leafy landscape. Small blackamoor tables, and a dauntless elephant on a *faux-bois* pedestal from Quattrain, inject whimsy. Draperies and daybed upholstery from Brunschwig & Fils. ABOVE RIGHT: The décor's clarity extends to the Bath—an exercise in geometric simplicity. Amid grace notes of porcelain and Tiffany silver, a window opens to a lacework of vines.



...the scrutiny of
Bruce Gregg's remarkable eye for simplicity,
effect and organization.

stars are out on a clear Los Angeles night, it's quite magical."

Combining antiques from different periods in a contemporary and functional environment reiterates Mr. Gregga's clean and uncomplicated plan for the house. Among his favorite pieces are: rock crystals mounted on granite boxes in the entrance hall; the fireplace's Giacometti andirons made from a maquette he admired in the sculptor's studio; a Louis XVI commode that once belonged to Colette; a pair of mirrors from Somerset Maugham's *Villa*

Mauresque in the south of France.

Bruce Gregga's passion for the clean line is apparent even in the kitchen—a streamlined study in black and white. "I love clean, clinical kitchens," he says. "For every client I do a white kitchen. French or English porcelains, wood—everything looks good in such a context."

Quite obviously, there is little in this charming and compact house that has escaped the scrutiny of Bruce Gregga's remarkable eye for simplicity, effect and organization. □

—Timothy Hawkins



ABOVE: Oriental architecture inspired Mr. Gregga's design of a garden teahouse. Carved of redwood, by Norwegian craftsman Anders Sandstrom, it provides a shaded refuge from the sun. Antique porcelain jars from Gracie & Sons augment the serene Eastern atmosphere.

RIGHT: The gentle sweep of the swimming pool underscores the residence's symmetry.







ARCHITECTURAL DIGEST VISITS: Graham Sutherland

PHOTOGRAPHY BY ROBERT EMMETT BRIGHT
TEXT BY HELEN BARNES

LA VILLA BLANCHE, the Mediterranean retreat of the Graham Sutherlands, is reached by a steeply winding road leading into the hills high above Menton, on the Côte d'Azur. Solidly anchored in rocky soil and sheltered by stone pines, the villa is all but hidden behind a wall overgrown with bougainvillea and surrounded by a small subtropical jungle. It is a haven of peace and privacy. In contrast to the well-guarded, almost secret aspects of its entrance, are the vast areas of glass that comprise its southern façade, where the panorama embraces the entire valley below. In this eyrie, the distinguished English painter and his Irish-born wife, Kathleen, have created a highly personal ambience that accords with their tastes and their needs. Here they spend a portion of each year.

Situated at the far end of the villa, with an entrance onto the garden, is



top: Works in progress surround the distinguished British painter Graham Sutherland in his Studio near Menton, France. ABOVE: A walled Entrance Court secludes La Villa Blanche, where the painter lives with his wife, Kathleen. OPPOSITE: Italianate proportions distinguish the art-filled Living Room, which is situated in a recently constructed addition designed by Mr. Sutherland and architect Tom Wilson.

Graham Sutherland's studio. Paintings are in progress on easels, and numerous sketches are pinned to a large board in the center of the room. Tubes of paint and a collection of brushes and other implements are in disarray on a nearby table. Arranged along one wall, on top of a cabinet, are the painter's prized collection of *objets trouvés*, all natural formations such as rocks, bones and rare wood fragments. On a clear afternoon the magnificent view through the large studio window-wall extends all the way to the Mediterranean.

La Villa Blanche's two separate houses are linked by a bridge and a flight of steps. The two are so well integrated and harmonious that it comes as a surprise to learn that they were designed by two different architects, and built thirty years apart. The smaller, built first, was designed in the 1920s by Eileen Gray, the



legendary English interior designer who became an architect in mid-career. Having established a reputation for an ultraluxurious style, Miss Gray took a quite different direction and began to work in cast iron, tubular metals, cork and unvarnished wood, in a rigorously intellectualized way. Although not trained as an architect, she then began to design houses, and never turned back.

Miss Gray built the original house for herself, and it was her home for thirty years. Now serving as a guest house, its three small rooms and

large terrace include several features that were startlingly new at that time. One is a round skylight set into the flat roof, to be opened or closed by means of a lever. Another is a high horizontal window equipped with vertical louvers. Both are practical means of controlling light, so important in a climate where the sunshine can be blindingly bright. For this reason, too, the only large expanse of windows opens onto the roofed terrace. In the master bedroom, a large metal wardrobe, painted blue, is designed to slide out from the wall on

tracks, an efficient space divider.

The Sutherlands bought this house in 1956, and lived in it for twenty years. Then they decided to build a new structure to provide a larger home and a spacious studio. Tom Wilson, an architect and engineer living in southern France, who specializes in transforming and restoring old châteaux, was chosen for the job. "I was very fortunate in having Tom as my architect," says Mr. Sutherland. "The house is situated on terraced land, so the new construction was extremely difficult





LEFT AND ABOVE: Artworks in the Living Room exhibit the diversity of Sutherland's aesthetic expression, ranging from his evocative abstraction above the fireplace to the metaphorical lithographs from his bestiary series, which flank it. Six tiny ornately framed etchings by William Blake reveal the painter's visionary heritage; a root chair shows his fondness for strange suggestive forms. Fossils from the Apennines comprise a historically intriguing still life atop a table draped with opulent 17th-century cut velvet. TOP: Classic purity reigns in the Dining Room of the adjacent guest house, built by the noted designer Eileen Gray as her own home in the 1920s.





to mastermind. For example, the north wall is entirely faced with earth. Tom designed the house with great skill, and he was kind enough to take any suggestions I made, in the spirit in which they were given."

Part of the reason for the success of the collaboration can be traced to Graham Sutherland's long-standing interest in architecture. Says the artist, "I've always been as much moved by architecture as I have been by painting or sculpture. Even more so. Architecture has a much more profound effect on people. I've studied architecture, and I can say that I was very much influenced by Italianate proportions. In thinking about the design of this complex, I strove to

make the two sections compatible, although different. I like a mixture, really. I think all great art can be mixed successfully. For instance, I've seen Picassos in a house that has the most beautiful Louis XVI furniture, and the result is wonderful."

Known for his symbolic Surrealism and his mystical landscapes, Graham Sutherland is also a noted portrait painter. He has depicted many of the leading figures of his time, including Somerset Maugham, Lord Beaverbrook and Sir Winston Churchill. "Maugham was a marvelous person to paint," the artist recalls. "He was a great raconteur. Kathleen and I both liked him a lot. Oddly, he had a fear of being thought less intelligent than he was. He was a contradiction, and one of the most thoughtful men I have known."

Not known as a painter who flattens his subjects, Mr. Sutherland has been trenchantly described by one art critic in the following way: "Sutherland is neither a pantheist nor a romantic. But he endeavors to capture the essence of things." □

LEFT: Linen drapery weaves a web of softness in Mrs. Sutherland's Bedroom, where an Empire bed of *bois clair*, signed Werner, and an octagonal mirror designed by Graham Sutherland add quiet elegance. "I like the idea of one room leading into another, in a series," says the artist, whose predisposition reveals itself in the progression of rooms seen through the open doorway. ABOVE: In the Master Bath, a porthole window with aluminum indoor shutters creates a naturalistic medallion of the landscape.

Gardens: Haus zur Palme

A Lush and Arcadian Setting near Zurich

PHOTOGRAPHY BY ROBERT EMMETT BRIGHT



TUCKED AWAY in the midst of an agrarian countryside and surrounded by meadows and rolling hills, yet just a few miles from Zurich, is a surprising and lush pocket of land. It is a garden that blooms continuously from early spring until autumn, as one collection of plants radiantly supersedes another. In the late summer, when the tropical and subtropical plants burst into bloom and the flowering plants, vines and trees fill the air with perfume, the garden achieves its greatest beauty. Still, the most enchanting aspect may well be its collection of colorfully plumed exotic birds.

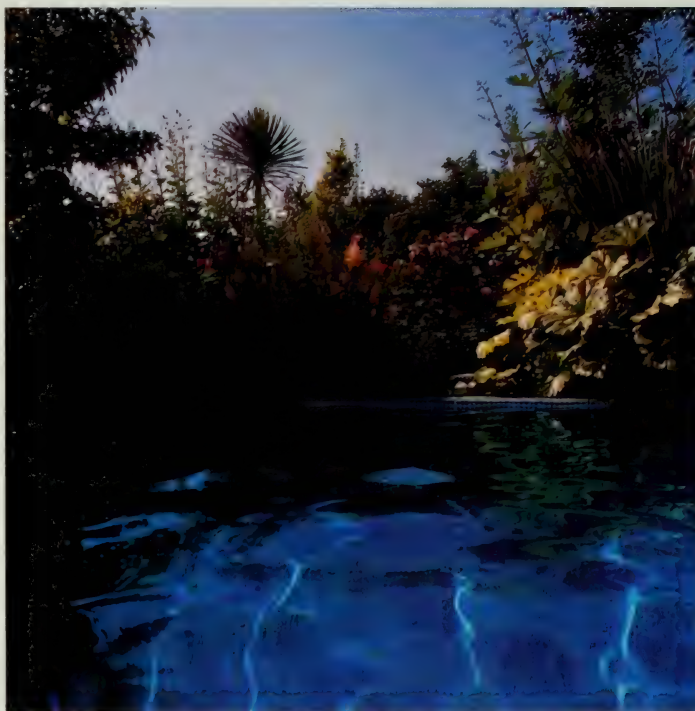
This unique and unexpected garden is the creation of Peter Buhofer, who was formerly proprietor of a Zurich gallery that specialized in antiques and modern paintings. A student of botany in his youth, and an amateur gardener thereafter, Mr. Buhofer kept alive his great love of gardens by corresponding with other gardeners and botanists and exchanging rare plant specimens with them. Eventually, when gardening as a hobby ceased to satisfy him, he converted an avocation into a way of life: He gave up his gallery, bought a house in the country, and with a little land at his disposal began another chapter in his varied history.

Embarking on his new commitment, Mr. Buhofer first planted his property with large trees, including, from the southern Swiss canton of Tessin, palms sufficiently hardy to survive severe winters. Fortunately, enclosing walls already protected the area from wind and created a sheltered greenhouse atmosphere within.

To find plants for his garden, Peter Buhofer began making forays into tropical lands. He traveled by freighter, whenever possible, so that during long waits at ports of call he could study and collect specimens of the locale. He started his odyssey in the Caribbean, continued to South and Central America and then went on to Thailand, Cambodia and Vietnam. Later, he visited southern California and Hawaii. If Switzerland does not ban the importation of plants, the only real difficulty he



Peter Buhofer defied climate to establish a miniature jungle in the countryside near Zurich. OPPOSITE ABOVE: A handsome pair of hyacinth macaws, devoted mates, enjoy a moment's rest in their garden habitat. OPPOSITE: Alfresco dining is enhanced by a view of lush verdure and a crystal-clear pool. TOP: Daylilies, a tobacco plant, mallow, and an angel trumpet tree flourish in the humid poolside atmosphere. ABOVE: Serving as a living room in summer, the Greenhouse effectively shelters the plants throughout the cold winters.



OPPOSITE AND TOP: Brilliant macaws and a dainty pair of parrots are among the smaller birds inhabiting the garden. They pass most warm-weather days outside of their cages, perched picturesquely on chairs and tables or among the leaves of convenient treetops.

Treated as pets by Mr. Buhofer, some of the birds have formed proprietary attachments to him, and the macaws tend to be especially protective. ABOVE: Reflected sunlight streaks the azure pool, like lightning bolts transfixed in a foreign medium.

faced was keeping his plants alive during the long voyage home.

Many of his rare orchid specimens were found growing wild in exotic forests. Others he found at construction or road-building sites, growing on felled tree trunks. "I was free to take them, of course, as they had been left to die," Mr. Buhofer says. "Curiously, orchids keep to their original time schedule, despite change from a tropical to a temperate climate," he continues. "I keep them in the garden in summer, but in winter, from November to April, which is their blooming season, they're put in one of the greenhouses or inside the garden room.

"In fact, except for the hardy palm trees, most of the plants go into the greenhouses before the first frost comes," Mr. Buhofer explains. "This usually occurs at the end of October, and at that time the plants must be moved rather quickly. Like the orchids, most of the plants are put outside again around the end of April.

"Because most of the plants are dormant during their stay in the moderately heated greenhouses, when they are removed they bloom very quickly and lavishly, usually in a matter of just two or three weeks.

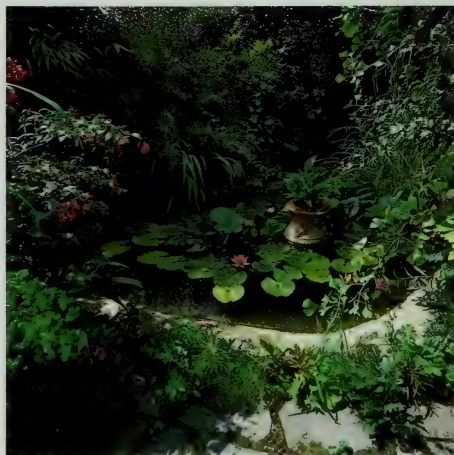
"The Swiss climate is conducive to good plant health, because there is lots of rain and a humid atmosphere. Daturas, for example, grow more beautifully here than in their native country. (They are put in the greenhouse for six months of the year, to have their winter's sleep.) Tropical fruits such as lemons, mandarin oranges, guavas and mangoes also do well here. Sometimes they ripen in the greenhouse; sometimes outside."

Water lilies and papyrus grow in several small ponds in the garden, creating a congenial home for a population of frogs, toads, lizards, salamanders and small fish. In this way, Mr. Buhofer maintains a natural balance for his little microcosm.

Mr. Buhofer's interest in tropical birds grew apace with his interest in tropical plants. He acquired his first bird, José, thirty years ago in Central Africa. "Parrots sometimes live to be



Flowering plants, vines and trees fill the air with perfume.



TOP AND ABOVE: Foliage is particularly dense around the pond, where fish and frogs make their home. OPPOSITE: Most debonaire is the regal crowned crane, who coexists happily with several varieties of ducks and geese. While many of the larger birds originally came from the tropics, their adaptation has been so complete that they remain outdoors even in winter. A Zurich stage designer painted the mural, which adds *trompe l'oeil* drama to the scene.

two hundred years old," he observes. Like a firstborn, José has a special place in his master's affections and enjoys many privileges. He is also the only talking bird in the garden, and his repertoire includes the entire melody of "The Bridge on the River Kwai." A pair of splendid royal blue macaws—a congenial couple that, it is hoped, will one day produce young—are devoted to Mr. Buhofer and act as his protectors; when they are nearby, it is really not safe to approach him too closely.

All the birds are free to roam about the garden, and in fine weather they spend most of the daylight hours out of their cages. Mr. Buhofer regards these birds as pets, and passes much of his time caring for them. Judging from their response to his devotion, they are also much attached to him.

The larger birds—among them a pair of crowned cranes from Africa—occupy a pond in an enclosure behind the house. They have become so well adapted to the Swiss climate that they have even developed a love of the snow. There is a pair of Hawaiian geese, a breed that threatened to become extinct but is now being propagated successfully in England; a pair of dwarf geese, which produced two goslings last year; and several pairs of ducks, which collectively produced about forty ducklings. When these birds mature, they will be free to fly away. Two Swiss geese serve as watchdogs, setting up a frightful clamor whenever a marauding fox appears. For a time, there were also pairs of black swans and flamingos, but they were too noisy for comfort and had to be evicted.

The garden, with its many birds and great variety of plants, is a demanding commitment. A rainstorm can reduce it to a shambles. A few days without rain can endanger the very lives of some plants. There are no dull moments. But the beauty that rewards constant experimentation and care is everywhere apparent in this Arcadian landscape, which Peter Buhofer describes with deep fondness as his "delightful little jungle." □

—Helen Barnes



Treated as pets, the birds are free to roam about the garden.

AMONG THE INTELLECTUAL GAMES architects play with space—in much the same way that conceptual artists produce artworks—is the creation of ephemeral, or invisible, architecture. It is a reaction against that primary goal of modern architecture: the creation of spaces that have clarity, good proportions and interesting light. Post-Modern architect Piero Sartogo, who divides his time between offices in New York and Rome, explores imaginary space—space that seems perceivable but is nonexistent, spatial mirages that can be seen, but, in fact, are not actually there.

Few owners of houses and apartments have really been interested in asking their architects to design nonexistent space. The owner of an

apartment in Rome, however, has shown just such flamboyant bravado, and he recently asked architect Sartogo to produce one of his conceptual schemes full of simultaneous contradictions and optical phenomena—things that can be two different things at the same time. It has walls that are both there and not there, spaces that are both inside and outside, impressions that are both real and illusive. Piero Sartogo calls this “perceptual space,” and his scheme is a clear demonstration of how architects can tailor conceptual art to, and beyond, normally expected physical dimensions.

The ground floor garden apartment is in a 1920s masonry building and has as its principal areas an



The Reality of Illusion

Architectural Emphasis for a Roman Interior



Architect Piero Sartogo manipulated illusion and perspective in his unorthodox conceptual transformation of a Roman apartment. *opposite*: In the Entrance Hall, juxtaposition of the front door—painted in false perspective—and Man Ray's 1936 *Venus Restaurée* introduce the design's surrealist undercurrent. A stucco pillar, sculpted to resemble the exterior masonry, joins a glass-block wall and Roman sidewalk tiles to blur indoor/outdoor distinctions. *above*: In the Living Room, contiguous surface materials shift in color and texture, creating unconventional boundaries that suggest a second, phantom, floor plan. Atop an Art Déco bookcase, Man Ray's *Target* 1933 echoes the room's unusual geometry.

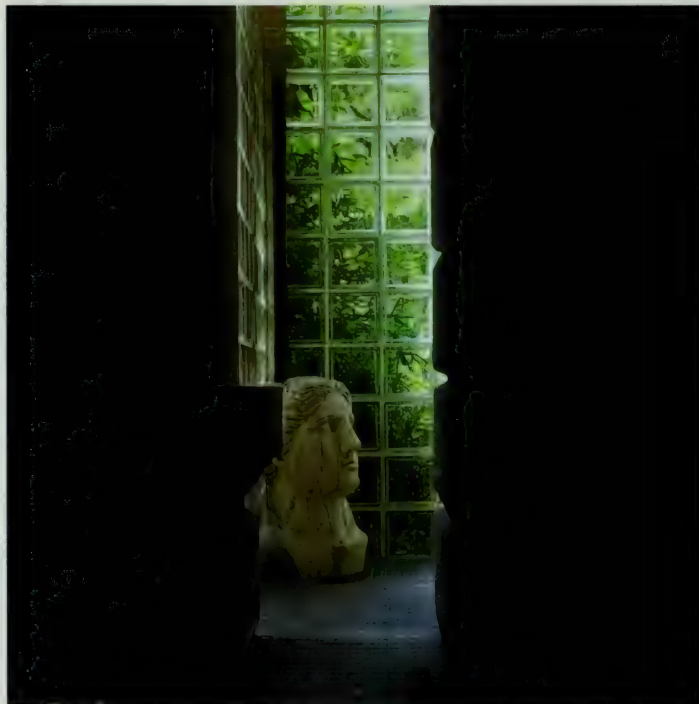
entrance hall, a living/dining room, and a bedroom/study. The rest of the apartment is not part of the Sartogo scheme. To show a strong demarcation of each principal area, the architect has covered the surfaces—ceilings, floors and walls—with different materials, with far-from-usual results. To understand the conceptual scheme, it is helpful to see that these different surfaces represent, indeed are virtually equated with, the different “zones”—as the architect prefers to call the distinct areas.

The entrance zone is finished in gray stonelike materials, in much the same manner as the exterior of the apartment building. The living/dining zone is surfaced in polished white and off-white materials, to

suggest the interior of a seashell, and the bedroom/study zone is lined with wood paneling and carpeting.

Within the design of the three zones, Mr. Sartogo has played his conceptual game. In his mind he has overlaid a second plan—an imaginary one—of the same configuration, and he has shifted that second plan slightly, in what is almost a game of geometry, so that the two plans do not coincide. In reality, the architect has moved his surfacing materials in such a way that the entrance extends into the living/dining area, which, in turn, spreads into the bedroom—and so on and on, almost to infinity.

Under the terms of this concept, actual walls are considered nonexistent, or as the architect says, “they



...walls that are both there
and not there, spaces both inside and outside,
impressions both real and illusive.



OPPOSITE: Provocatively placed, a larger-than-life Roman head, 4th-century A.D., imparts classical piquancy to the diversely scaled grid-patterned surfaces of the Indoor Veranda. ABOVE: In the foreground, the monumentally textured Entrance Hall affords an austere contrast to the warmth of the Living Room seating group, beyond, lighted by a French Art Deco table lamp. Sculpted masonry, 19th-century capitals and a mirrored wall with wooden spars express the design's architectonic character. The ceiling's shift in height and material demarcates the invisible perimeters of the second, illusionary, floor plan. Oriental rugs temper the design, adding color and the influence of another culture.



ABOVE: The rusticated masonry and tile intrude into the Dining Room, where they are supplanted abruptly by painted concrete. Split-column pedestals support the gleaming tabletop, while a tripartite silver and ormolu centerpiece and vivid chair upholstery add refinement to the rugged architectural elements. OPPOSITE: The Bedroom/Study embodies the design's ambiguities. Again, tangible and intangible boundaries coexist. Additionally, narrow bands of wood here limit an imaginary system of perspective lines, converging beyond the residence's front entrance, to provide still another perceptual dimension. The angle of the bed, set slightly askew, relates to this system of perspective lines.



pretend to be transparent." Unlike the traditional apartment renovation, in which architects begin by knocking down walls, Piero Sartogo here has only pretended to knock them down. Reality is thus an illusion.

"It is incredible how strong the effect is," says Mr. Sartogo. "The owner never puts a piece of furniture across one of these divisions, because he feels that each division is an actual wall. It is the visual representation of perceptual space."

But this shifting of the plan, to create imaginary walls, is only one of the conceptual contradictions in which things appear to be at once different and similar. In the entrance hall, the gray surfacing materials that relate to the exterior of the apartment building are all outdoor materials. The walls are actually gray stucco sculpted to repeat the masonry of the building exterior, and the floor is paved with gray Roman sidewalk tiles. To underline this concept, the front door has its blue-painted exterior paneling and its brass door knockers on the inside. A glass-block wall suggests a garden trellis, which the architect has chosen to call rather obliquely an "almost wall."

All this fluctuating reality might well have fragmented the apartment into too many unrelated parts. But architect Sartogo has played one fur-

ther perceptual game, in order to unify the design. He has overlaid an imaginary system of perspective, and this is indicated by strips of pale wood inlaid in the beige-tan wood paneling of the bedroom. The strips indicate the perspective lines that might appear on the far walls of the apartment if one were standing at a point outside the front door—and if they were, indeed, as visible to the viewer as they are to the architect.

Elsewhere, when imaginary walls fall across actual windows, they appear to create the ghosts of windows. All these effects are direct descendants of the optical games played by trompe l'oeil muralists in the Baroque and Mannerist eras. These are paintings of abstract space, and visions of rooms that are not there.

In a way, the whole concept may seem like the emperor's new architecture. It is not there, but it seems to be there. Some observers consider this design a vanguard concept; others think it far-fetched and slightly silly. But it is a clear demonstration of the power of perceptual experimentation in three dimensions. This puts a great burden on optical illusion, and it also requires a good deal of the viewer. Whether it is admired or not, Piero Sartogo's is the kind of conceptual game that many architects are investigating as the 1980s begin. □





Art: The Artist at Work

Painters Viewed in the Process of Creating

TEXT BY EVA GRUNEWALD FREMONT



OPPOSITE: *L'Artiste et le Pont Neuf à Paris*, Marc Chagall, 1954. Oil on canvas; 18" x 13". From a windowed view of Paris, Chagall creates with naïve Surrealist vision a magically colored arrangement of images, seemingly afloat above the city. Perls Galleries, New York.

ABOVE: *Tenth Street Studio*, William Merritt Chase, 1880s. Oil on canvas; 32 $\frac{3}{8}$ " x 44 $\frac{1}{4}$ ". Amid sketches, objects and draped cloths, elements that personalize and pattern a hushed studio setting, an artist sits absorbed before his work. Kennedy Galleries, New York.

EMILE ZOLA WROTE IN 1866, "A work of art is a bit of the creation, seen through a temperament"—through the artist's temperament, which forms an important part of his personality. Of all forms of artistic self-scrutiny, none is more revealing to the viewer than the image of the artist at work. Painters in their studios, studies of the artist working with

his model, scenes that depict sketching in the open air, all bring the observer closer to the act of creativity.

Artists' ateliers were a favorite theme of American painter William Merritt Chase, who settled in New York's first studio building. His menagerie, including two brilliant-hued macaws, a servant named Daniel, clad in gown and red fez, and a white

cockatoo who delighted in startling passersby, effectively spared him from neighborhood anonymity.

Chase's Tenth Street studio soon became a gathering place for New York's social and artistic elite, including John Singer Sargent, the famous portraitist. Edwin Booth, the actor, was admonished to "sandpaper his soul" before Sargent



Sketch of D. Bunker and Violet Sargent, John Singer Sargent, circa 1888. Oil on masonite; 26 $\frac{3}{4}$ " x 25". With bravura brushstrokes, Sargent surrounds two figures with a verdant light-filled countryside, imparting an air of romanticism. Kennedy Galleries, New York.



Country Sketcher, Milton Avery, circa 1940. Watercolor and gouache on paper; 22" x 30". Avery's modulated color values, coupled with an assured control of figurative gesture, result in an interior scene of eloquent distillation. Andrew Crispo Gallery, New York.

painted him. The consummate character delineation of Sargent's portraits wasn't always easy to achieve, alternately suggesting "the tugging effort of a freight engine and the rapid ease of an express." Presumably to escape from this travail, and in keeping with Romanticism's emphasis on nature, Sargent sketched artist friends at their endeavors, *al fresco*. The Impressionistic *Sketch of D. Bunker and Violet Sargent* in the summer of 1888, illustrates the engaging intimacy and virtuosity Sargent brought to this genre. He had the English society painter's ability to capture flattering likenesses of his subjects, transforming them into aristocrats, no matter who they were.

André Derain, Sargent's French contemporary, served as a link between traditional art and modernism in the late-nineteenth century. The novelist Apollinaire pronounced Derain "audacious and disciplined." Alberto Giacometti remarked that Derain's paintings had taught him more than the work of any other painter since Cézanne. Considering Derain's flair, it is evident that his painting *Auto-portrait dans l'atelier* (1903), with similar background and the unnatural green line dividing his face, anticipated *The Green Line*, Matisse's famous portrait of his wife.

The life of Derain's compatriot Raoul Dufy reads more like a Horatio Alger story than *La Vie Bohème*.

Dufy's arrival in Paris in 1900 was quickly followed by commissions for tapestries, woodcut illustrations and textile designs. After having met the couturier Poiret, it is likely that he developed a painting style under the influence of haute couture, capturing the brightness of Fauve color in his own deft lighthearted manner. His studio, in the Impasse de Guelma, Le Havre, was painted deep blue—an ideal foil for the pink-fleshed opulently rounded nudes. To create greater technical difficulties and curb his virtuosity, the artist frequently forced himself to draw left-handed, as he does here: Lacking scale differentiation, the nude bursting out of its contours; idiosyncratic notations



Auto-portrait dans l'atelier, André Derain, 1903. Oil on canvas; 17'' x 13 3/4''. An early exponent of Fauvism's powerful expressiveness, Derain uses bold, flat, resonant color areas to grasp the essential character of his studio presence. Galerie Robert Schmit, Paris.



L'Artiste et son modèle dans l'atelier du Hâvre, Raoul Dufy, 1929. Oil on canvas; 51¼" x 65". Vibrant patches of color-light, superimposed with decisive contour line, decoratively define the interior setting of artist and model, with a distant view of the sea. Bernheim-Jeune, Paris.

representing the nude on the canvas; the sea, on the right, punctuated with boats painted on a flat plane, are all characteristic of Dufy and evoke his concentration and joy of painting.

The self-portrait of the artist at his easel is a recurring Chagallian theme. Yet Marc Chagall's *L'Artiste et le Pont Neuf à Paris* is also a celebration of Paris. Chagall returned to France permanently in 1948. His notation on *The Seine Bridges*, a 1952 lithograph—"Paris, Reflection of my heart. I would like to dissolve myself in it"—articulates the theme for the cycle of Paris paintings following in the early

fifties. Radiant colors burst in Chagall's familiar dramatis personae with Paris's glorious monuments, flowers strewn everywhere, and the upward-gazing artist at his easel, blissfully floating above the Seine.

Milton Avery's *Country Sketcher* projects the quiet lyricism typical of this inventive American artist. Nature in its myriad forms—birds in flight, the sea, a fish head, a Vermont hillside, a rock formation—inspired Avery, who made extensive notations of natural phenomena and simplified organic forms into flat shapes, ordered space relationships and color

planes, to capture "the beauty, mystery and timelessness of nature."

The in-depth probing of his own psyche has always been essential to the creative artist, and a source of unique fascination for the observer of the artistic scene. With these paintings, we, as spectators, are brought closer to the aesthetic pleasure of viewing a work of art, and by this process, in the words of Jean-Paul Sartre, are "recognizing the liberty of the artist" at work. □

Eva Grunewald Fremont has conducted interviews with celebrated artists and written for art publications, as well as for *Opera News*.

INTERIOR DESIGN BY JOHN COTTRELL
ARCHITECTURE BY HAROLD W. LEVITT, AIA
PHOTOGRAPHY BY RUSSELL MACMASTERS

BEL-AIR, CALIFORNIA is thought by many to be an area of expansive lawns, orderly streets, and houses of fine proportion. It is all of that, to be sure, but it is also a place where streets narrow to winding roads, hills grow wild and unattended with native brush, and the nearest neighbor can be half a mile away. It was for such a natural setting that a house, nondescript in every sense, was selected by Mr. and Mrs. Arthur Ryan.

"I feel like we're living on top of the world here," Ingrid Ryan says, looking at a view that stretches from

city high rises to the flat expanse of the Pacific Ocean. The hacienda-style house, however, was dark and ordinary and uninspired. Interior designer John Cottrell and architect Harold Levitt pushed out walls, opened ceilings with skylights, added glassed-in space and an entrance where yuccas and cymbidiums grow under glass.

The owners are people who live with today, yet a feeling of timelessness hangs in the air and sharpens an awareness of the present. It is one reason for Mrs. Ryan's close rapport



A Warm and Welcoming Aura

Designer's Informal Seal of Comfort and Hospitality



Designer John Cottrell, in collaboration with architect Harold Levitt, enlarged and brightened the Bel-Air residence of Mr. and Mrs. Arthur Ryan. *opposite*: In the greenhouse-like Entrance Hall, tall yucca plants complement the stylized grace of a mask and standing figure from Africa and the rugged geometry of wooden doors from Mexico. *above*: Stone tables repeat the Living Room's light tones and act as a foil for colorful patterns and plants. Striped and floral fabrics from Clarence House heighten the luxuriant appeal of comfortable sofas, while sisal carpeting and rough-hewn ceiling beams reinforce the décor's hacienda character. The recurring tones of faience add unity.



ABOVE: The fireplace, with its graceful Louis XV stone mantel, serves as an inviting embellishment to comfortable conversation groupings in the Living Room. Chinese Export porcelains, including a fanciful pair of figural pillows, create a consistent motif counterpointed by American Impressionist Bertram Hartman's tranquil and luminous landscape. A Louis XIV armchair upholstered in suede offers a fireside perspective. OPPOSITE: Antique carved Mexican doors, which lead to the Dining Room, elaborate on the pattern of parquet flooring. Centered on the dining room table, a plant-filled Italian faience jardiniere echoes the verdant foliage visible through tall windows.



with the designer, who says, "Ingrid is one of the best examples of how people grow and how the things around them also change. She's had all the museum-quality antiques. She wants a simpler life now."

This is a house where design centers on people and their comforts. "It's where Ingrid's energies go, rather than to possessions," says John Cottrell. The designer feels that in order to have people dominate, the best houses are clean, uncomplicated and simple. "I'm very conscious of groups and conversations. I don't like to see people spread around a room."

Against the severe lines of the architecture, seating is lush, oversize and overstuffed—giving the rooms a certain voluptuous quality. Spaces flow gently, with a sculptural quality, from one area to another. Some ceilings, a standard eight feet, appear even lower and the rooms take on a feeling of languid intimacy. Others soar to a lofty fourteen feet. "When we first moved in, the bedroom looked like a ballroom," says Ingrid Ryan. "Once the furniture was in, however, it didn't look that large." Against the white on white—Indian cotton everywhere and the soft shine of marble floors—a black coromandel screen adds intrigue, and a dish of violets the brilliance of amethyst.

Throughout there is the compelling coolness of white. "I associate white with room to think," Mr. Cottrell says. "It allows people to know each other. In fact, the living room is so white and so natural that whatever color you put in, the room becomes that. Right now, Ingrid has her collection of blue and white porcelain there. If you put in red accessories, it would be a red room. Part of that phenomenon comes from the print; it has many gradations of hues—pink to deep rose, purple down to lav-

ender, and moss green to celadon."

Another aspect of the house is that warmth is accomplished without an abundance of accessories. "I learned that from an experience some years ago," the designer says. "One evening I was sitting in my library, which had a country look with clutter and loaded tabletops, and I realized that when you have antiques you also have all the nicks and cracks and vibrations that go with them. They can be a distraction from the present, and from the people you might be with. Knowing that those things were part of my security also meant that I didn't need them anymore. I have developed other securities; I am more sure of who I am."

"All this doesn't mean I wouldn't like a cluttered book-filled room to go to—perhaps in the mountains. I'd love that, but only for a while. I couldn't live with it anymore. Nor does it mean I couldn't see luscious silks and parquet floors, French-blue walls and museum-quality furniture



This is a house where
interior design centers on people
and their comforts.

for certain kinds of people. You have to be a person who wants the responsibility. Fine antiques were made by people who put love into their work, and they need care. They're going to be here long after I'm gone.

"I suppose, in the same way, I'm not too detail oriented, either. I approach a job intuitively. I use instinct rather than intellect. People who are too detail conscious and have to know everything don't seem to enjoy

any of it. It's something like going to a cocktail party. Does it really make any difference who knows the most clever stories? This reduces life to competition and a game, and has nothing to do with people and the value of relationships—which, after all, is really what's important."

This design echoes the sentiment that the ornament of a house is the friends who frequent it. □

—Suzanne Stark Morrow



ABOVE: Mirrored walls, which conceal fixtures and storage space, magnify the cool brightness of the Master Bath. A Louis XV lacquered writing table centered on sleek marble flooring encourages literary endeavor in a quiet atmosphere. ABOVE RIGHT: Light tones and understated patterns sustain the airy purity of the generously scaled Master Bedroom. A feeling of expansive comfort is established by plump oversize chairs, a quietly patterned geometric rug and an ample canopy bed that restates the ceiling's trapezoidal form. Two paintings by Billy Al Bengston join with Italian faience and Chinese Export porcelain to inject subtle accents of vivid color.



FEW PLACES in the United States offer the wide range of colors and moods that the changing seasons bring to the midwestern states. Illinois is no exception, and it is here, on the shores of Lake Michigan, that interior designers Wayne Williamson and Bruce Goers have chosen to live and work. Their house is in Highland Park, some thirty minutes north of

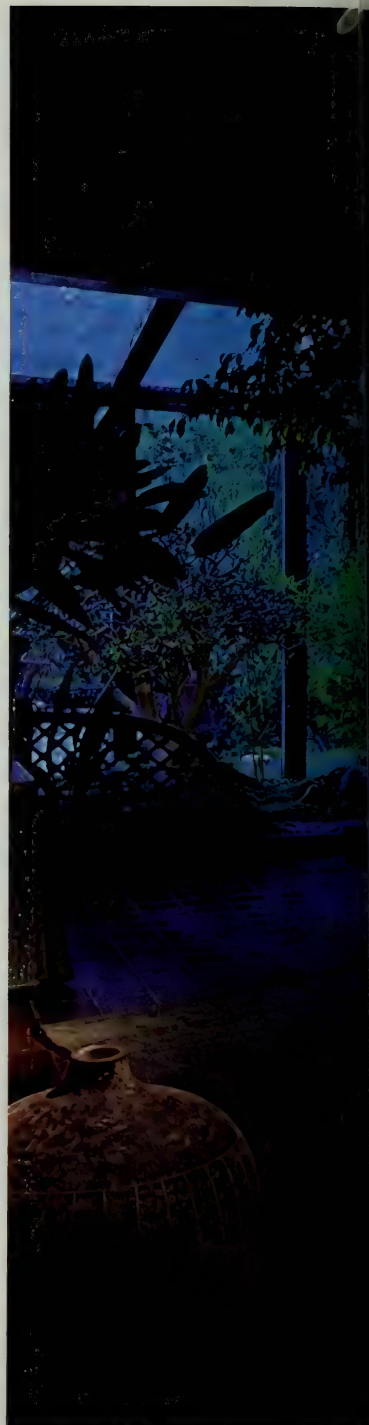
Exotic accents gleaned on worldwide travels lend individuality to the Lake Michigan coach house residence of designers Bruce Goers and Wayne Williamson. **BELOW:** Dark flannel wall upholstery from Clarence House silhouettes an Entrance Hall still life of objects from Japan and China. **BOTTOM:** Rough plaster textures a stairwell of sculptural simplicity. **RIGHT:** The presence of nature fills the Living Room, which is highlighted by a greenhouselike vivarium. A Bapunu mask and its mysterious tabletop reflection keynote the evocative atmosphere.



A 1918 Coach House Restored

*Designers Emphasize
the Bounty of Nature*

INTERIOR DESIGN BY BRUCE GOERS
AND WAYNE WILLIAMSON
LANDSCAPE ARCHITECTURE BY
STEVEN HOMMA
PHOTOGRAPHY BY DAVID GLOMB





Chicago by automobile, and it is a coach house built in 1918—a house with the tranquillity not often found in the metropolis to the south.

Partners in Insight, an interior design and landscaping firm founded in 1971, they also have a shop with the same name, which offers unique objects and rare plants from many different parts of the world. The shop has made it imperative that the partners travel extensively—to Morocco and Japan, to France and Italy—in order to find items of quality and

beauty. They feel that travel is an invaluable experience, particularly for designers. "There is much to be learned from visiting and living in another culture," explains Mr. Goers. "Oddly enough, it makes you see your own culture more clearly." Of course, there is the added advantage of being able to collect unusual objects from every part of the world, and many of these have found their way into the Highland Park home. "The house, as it is today, evolved slowly," Bruce Goers continues. "It's

the result of years of collecting, of constant adding and subtracting."

Such treasured pieces, brought together over the years, provide the

BELOW: In the Living Room, Le Corbusier's classic steel tube-framed chaise longue, miniaturized in an English convex mirror, provides a 20th-century counterpoint to period appointments—a Louis XVI daybed and Directoire chairs upholstered respectively in Clarence House velvet and leather. Balanced by a Japanese folding screen, a large Catalan oil jar from Trouvailles World affords rustic punctuation. OPPOSITE: Delicate sprays of orchids festoon a Saarinen Dining Room table of cool marble.



converted coach house with a charm that is at once elegant and relaxed. The imagination is given full rein, but the visitor is not afraid to admire an antique chair—and then sit in it. Everything is arranged for comfort and hospitality. Along with the emphasis on comfort, the house also reflects admirably the respect the designers share for harmony. There are no jarring special effects, no decoration for decoration's sake, no slavish attention to trends that are at best ephemeral. Each room has its own

particular feeling, to be sure, but all are notable for a sense of serenity.

The designers believe in the contemporary, if hardly revolutionary, philosophy of being able to use any particular period or style and being able to mix them harmoniously. Excitement and creativity come, they feel, from the emphasis on forms and colors and textures. Particularly important to them is the use of natural light. When first acquired, the coach house was far from the condition it is in today. In particular, skylights have

been added in strategic parts of the house: in a second bedroom, in a windowless bathroom. Emphasis on natural light is simply another aspect of the interest the designers share in creating a balance between the inside and the outside of the house. The focus of this interest is the vivarium.

It occupies more than half of the southwest wall of the living room and contains much that is beautiful and unusual: a giant jade plant, a Japanese red maple, orchids, crocuses, hyacinths—and even a turtle





named Victor. Directly beyond are the gardens themselves, where tulips and daffodils are among the three thousand bulbs they contain. Steven Homma, director of the landscaping division of Insight, created the design and arranged for the laying out of the gardens. Of primary importance in his arrangement was the wish the owners shared that the gardens and the house itself form almost a single unit. In this respect it was essential that a lively and exciting natural landscape be available each month of

the year. So all the seasons are accounted for: lilac and forsythia in the spring, honeysuckle and viburnum in the summer, lovely maple and

LEFT: The placement and gentle sweep of an Italian Empire bed emphasize the architectural appeal of the Guest Room. BELOW AND OPPOSITE BELOW: Characteristic of the décor is the Bedroom/Sitting Room's engaging eclecticism: An English Regency *récamier* coexists with a Le Corbusier *chaise longue*; a movie prop polychrome saint with a Berrocal bronze sculpture and a Sepik River crocodile. Wall lamps here, as in the guest room, are by Koch & Lowy. OPPOSITE: Rain-washed flagstones glisten in the garden.



euonymus for the fall; pine and red twig dogwood for the winter. The vivarium in the living room serves to bring the gardens into the house and to create the indoor/outdoor effect the owners wanted. The gardens greet the visitor to the house, as indeed they also say farewell.

"Each home brings its own challenges and its own particular excitements," says Bruce Goers. And it is obvious that he and Wayne Williamson brought exactly this point of view to the transformation of a 1918 coach

house on the shores of Lake Michigan. The result is a house that belongs exactly where it is, a house that respects and amplifies all the natural beauty surrounding it. The harmony of nature was there to begin with, and with the help of their landscape architect they enhanced that harmony. And they brought the same natural harmony into the interior of the house—a pleasing example of the ability of the professional to create a unified and appropriate setting. □

—Tony Padilla



The Charm of Elsfield Manor

A Hospitable and Rambling English Country House

INTERIOR DESIGN BY MICHAEL HAYNES
PHOTOGRAPHY BY DERRY MOORE



ELSFIELD MANOR is dateless Cotswold in style, and actually quite anonymous, compared with what is inside. For this house, the contrast is not unusual. The previous owner was Miriam Rothschild. She moved in and brought her fleas with her—she was an entomologist—and she moved out and left one behind. It was painted, sixteen feet high, and abandoned in the barn. Fortunately for the owner, no others have turned up

yet. Sir John Buchan, the writer and statesman, lived here, too. He wrote all his novels in the library, and the large guest book has the signatures of many of his eminent friends.

Now Michael Haynes has filled the house with the elegant handmade furniture that he designs, but he still remembers Elsfield Manor as it was when he first saw it. "Buying this house was one of those occasions when everything went right. It had

been empty for several years, and wisteria had grown in through the dining room window—but it still had the feeling of a rambling and hospitable traditional country home. The living room seemed a perfect setting for one of John Buchan's novels, a country weekend in the 1930s."

Mr. Haynes is very good at developing a total effect, making one space work as a whole. It is a skill he has refined in designing exhibitions



Recorded in the Domesday Book, Michael Haynes's Oxfordshire residence exhibits inventive contemporary art and the designer's own acrylic creations. OPPOSITE AND ABOVE: In the Living Room, a pastel palette unifies objects as disparate as a three-dimensional geometric painting by Mr. Haynes and a 19th-century French ceramic minstrel. Lucid acrylic furniture, highlighted by a ladder-back chair entitled *A Tribute to Charles Rennie Mackintosh*, refracts the room's luminosity.

for the Victoria and Albert Museum, The National Portrait Gallery, Blenheim Palace—even shop windows. For all of these and for his own living room, too, the problems are the same. Separate objects have to be unified in one space. “That is why I never design a piece of furniture on its own, but always with a specific setting in mind. Furniture from the past interests me—not for shapes, because it is art that is important



today—but for the individuality and effort that went into each piece.”

Acrylic is the material he uses, and he has been experimenting with it ever since the day he saw a box of scraps that had been tossed aside in a sunny corner. They were alive with light and color. “Acrylic isn’t fashionable now. It was, in the 1960s, but I see it as a contemporary material, not a fashion. I love it, and I will always use it.” His early work was



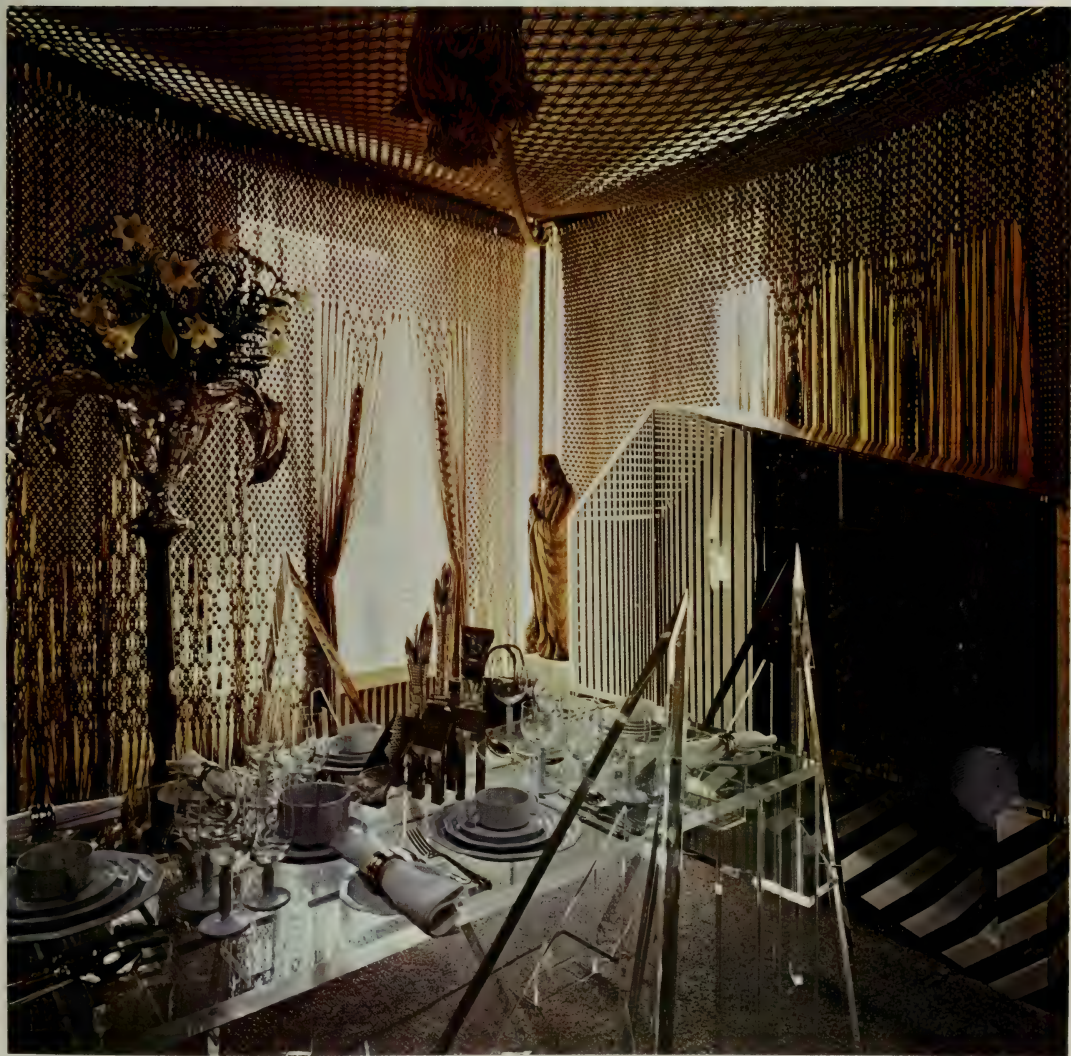
TOP AND ABOVE: In the Living Room, a cocktail cabinet with Art Déco overtones backdrops a sofa laden with handcrafted pillows. Witty objets d’art include a tea set by Carol McNicoll, portrait busts by Jill Crowley, and Anita Evagora’s cups and vases. OPPOSITE: Light filters through a tent of knotted hemp, where a Dining Room sideboard complements a table and chairs of clear acrylic.

with box sculptures—simple geometric shapes painted onto clear sheets set one behind the other. Some of these are in the library, and a similar, but more delicately covered one, is in the living room. An entire wall of the bathroom is filled with these painted recessed planes, and he has even done a door. The colors are deep and lucid; the shapes shift alignment and actually seem to move. Smaller versions become the

“Buying this house was one of those occasions when everything went right.”

fronts of drawers and cupboards, and Michael Haynes has developed other techniques for acrylic, as well.

Asymmetrical pieces are what he wants to do next, and the sideboard in the dining room is a beginning. He explains: “Total abstraction isn’t possible, because things always require some semblance of usability, but I would love to have whole rooms with shaped walls and ceilings. The closest I ever came to this was a room for



a fashion exhibition that I did with Cecil Beaton at the Victoria and Albert. We used one long room that came to a point, to show contemporary clothes. I loved it. I like rooms to be open at the corners, too. Clear acrylic is good for this, because it is like water. You can see through it."

The tent of knotted hemp he commissioned for his dining room does begin to reshape the traditional walls and ceiling. It hangs freely from the



ceiling, its "walls" well within the actual walls of the room and serving to leave mysterious corridors of filtered light around the edges. It looks—to be frank—like no knotted artwork has ever looked before, and it is not alone among the crafts today in assuming a newly sophisticated stance. There is, indeed, a crafts revival in England at the moment. Now ceramic sculptors are doing highly individual work. Similarly, weavers,



top: In the Library, a Napoleonic papier-mâché figure presides over Mr. Haynes's early acrylic art works and a naturalistic painting by Richard Bell. ABOVE: In the Master Bedroom, deep-hued walls create a vibrant background for a colorful dressing table with playful painted insets. The canopy bed—acrylic on timber wrapped with velvet—frames a painting by David Wilks and a small ceramic head. OPPOSITE: Wisteria and roses climb age-old stone walls in a timeless countryside.

embroiderers and silversmiths are part of the new movement—and Michael Haynes is at the heart of it.

Ten years ago he needed a workshop in London, in which to make his furniture, so he bought one, and he shares the space with other craftsmen, usually young graduates of The Royal College of Art. There is now another communal workshop here at Elsfield, and he has a third in Gloucestershire. People are accepted

in terms of their work, and the standards are high. His encouragement is financial and artistic and—if he were a little older—Michael Haynes could even be called paternal. He has been called a latter-day William Morris.

Collective credit is due for the success of the rooms at Elsfield Manor, and he would be the first to give it. He commissioned draperies, bedcovers and upholstery, of hand-painted or printed silks and satins.

Architects and designers come to commission work for their houses, too, and the workshop's reputation widens. Orders come from all over the world—varied, if occasionally perplexing. A recent order from the East, for instance, had one weaver rather puzzled because the client wanted ten bedspreads, all the same. Discreet inquiries explained all: The gentleman had nine wives. □

—Elizabeth Lambert





Setting for an Actress

The Southern California Home of Ursula Andress

INTERIOR DESIGN BY WHITNEY CHASE
PHOTOGRAPHY BY RUSSELL MACMASTERS



Designer Whitney Chase devised an atmosphere of warmth for the Beverly Hills home of actress Ursula Andress. OPPOSITE: An early-19th-century American portrait greets visitors in the dark-hued Entrance Hall, which is lightened by a durrie rug from Stark. ABOVE: The Living Room décor balances Oriental art and objects with expanses of neutral-toned fabric and natural textures. Tibetan bronze goddesses and a Thai Buddha enliven the fireplace surround, while a Japanese Buddha and baskets serenely punctuate a shallow niche.

A SOCIETY'S MORES have been chronicled throughout the ages in terms of interior design. It has not always been referred to as such, for the designer, by trade and name, has been known for only little more than half a century. The profession by now has numerous requirements, and among many essentials, the interior designer must have a developed

sensitivity for, and understanding of, others. The task involves the ability to grasp quickly another's likes and dislikes, needs and fantasies. Clients are often working around the world, and of necessity are absent when major decisions are needed.

When Swiss-born film actress Ursula Andress, with residences in Bern, Paris, Rome and Spain, was in



need of an interior designer for her recently purchased house in Beverly Hills, friends recommended Miss Whitney Chase. "I was told I could leave the house up to Whitney, and it would be exactly what I wanted when I returned," says Miss Andress.

She was not disappointed. Miss Chase, who has had other equally busy clients, including Burt Reyn-

olds, screenwriter Buck Henry, Bill Cosby and director Hal Needham, says, "I confer in the beginning about color, style and fabric. I get an idea of personality, the way people like to live, and then often I don't see a client until the house is finished."

Miss Andress confirms this: "Before I left, I told Whitney I wanted a warm, cozy, dramatic house with the

ABOVE: Small second-story rooms were eliminated to increase the Living Room's size and to create a high Loft Library. Nearby, clerestory windows enhance the sense of openness. Intensely colored backdrops in glass-shelved niches accent collections of Persian and Chinese porcelains and Southeast Asian bronzes. OPPOSITE: The Dining Room provides a setting of quiet elegance for a pair of antique Chinese paintings, glazed porcelain bulls, and lacquered chairs cushioned with tufted fabric from Schumacher.



California indoor/outdoor feeling. I wanted to be able to walk in and feel instantly at home—as if I'd never left." With the mandate of those few words, Miss Chase turned an ordinary house into one of great charm.

"Working without the owner at hand, the contractor sometimes said to me, 'Are you sure that's what she wants?' And I would say, 'I'm the

designer, but you have to pretend I'm also the client. I have to put myself in the client's place.' I interpreted what I thought Ursula would like." With that point of view, Miss Chase selected nearly everything in the house. Some pieces, such as the pine armoire and the dining room chairs, Miss Andress herself found at auction. Other objects are sentimental

ones she has gathered on her travels.

A print set the pace for the house, one with a sunny look of color and neutrality. Natural canvas is used throughout on the walls, the seating, at the windows, and handpainted for patterned bedspreads. The colors are blue and white, malachite green, and what the designer calls "tomato-soup red." "What excites me the

"I wanted to be able to
walk in and feel instantly at home."

—Ursula Andress



most about a project," the designer says, "is when I have all the paper and fabrics and floor coverings laid out before me, and I can see that what is in the kitchen might also be used in the master bedroom. If the walls were down and the house one big room, it would all flow together."

In addition to the qualities of good

design, Miss Chase has been careful to use elements appropriate to a house lived in only occasionally. "I had to find materials that require very little maintenance. For instance, I love glass, but it needs attention, so I used a split-bamboo coffee table."

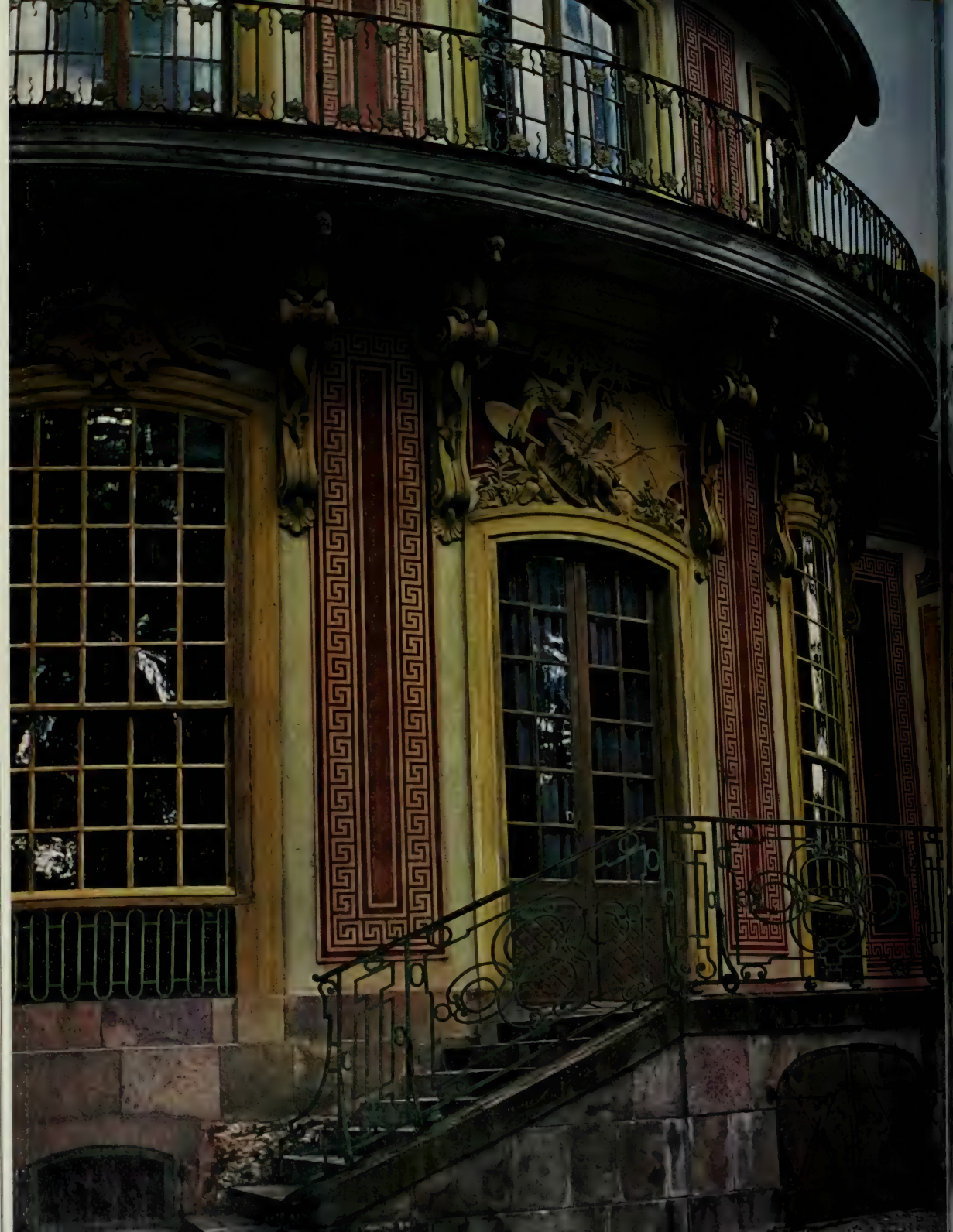
The same expedience continues into the garden, which is pretty and

uncomplicated, with a new gazebo, pink hibiscus, English ivy, pots of impatiens, pansies and azaleas. It is a house and setting of lighthearted ease, born of the owner's few words: "I want something warm and cozy and dramatic." Now Ursula Andress has exactly what she envisioned. □

—Suzanne Stark Morrow



OPPOSITE AND ABOVE: In the Master Bedroom, a more restrained palette sets off paintings by the Hungarian artist Marcel Vertès and underscores the sensuous contours of bed and chairs. A mirrored wall adds cool drama to a Louis XV marble mantel and highlights an antique Javanese shadow puppet afloat in a transparent case. The durrie rug by Stark delineates areas of the room with subtle bands of color. LEFT: At night, gentle lighting suffuses the plant-studded patio and graceful trellage with a delicate glow.



Historic Houses: Fantasy at Kina Slott

A Chinese Pavilion at Drottningholm

PHOTOGRAPHY BY MARIE HOLSTEIN



LEFT AND ABOVE: A pleasure pavilion in the Chinese style, Kina Slott was built by Sweden's King Adolf Fredrik for his wife, Queen Lovisa Ulrika. In the 1760s, the royal architect Adelcrantz replaced the original temporary structure with the present building of stone and brick. Situated at the edge of the park at Drottningholm, the pavilion reflects the European fashions of the day: a taste for the exotic, for Rococo mannerisms, and a fascination with China.

CHINOISERIE was one of the most fantastic mannerisms of Rococo, itself a style of fantasy. In the eighteenth century, tales of China fascinated Europeans, while its remoteness and the beautiful objects that it produced added an almost mythical quality to anything connected with the Orient. Idealized conceptions of China were inspiring to some, and certainly exotic and diverting to all. Those whose diversions required special places were often moved to decorate them in the Chinese style. Among those people was King Adolf Fredrik of Sweden, who built the fanciful *Kina Slott*—or “Chinese Pavilion”—as a spectacular birthday present for his wife, Queen Lovisa Ulrika.

The appearance of the Rococo in

Sweden dates from the marriage of Adolf Fredrik to Lovisa Ulrika of Prussia, sister of Frederick the Great, in 1744. Before that time the Swedes were devoted to the Baroque idiom, drawing inspiration from France and Italy. Swedish architects such as Nicodemus Tessin the elder, and his son, Nicodemus the younger, refined their style in Rome and Paris. Returning home, these men were warmly received and were commissioned to design a number of royal and private buildings in the Baroque fashion.

Until her marriage to the Swedish king, Lovisa Ulrika lived at the courts of Potsdam and Rheinsberg, where her brother, Frederick, filled his salons with the cultural elite of the Enlightenment. Tastes and styles



were avidly discussed, and in this atmosphere the German Rococo style developed. It may be said that Lovisa Ulrika brought the mature and robust Germanic Rococo style to Sweden as part of her dowry.

Her marriage to Adolf Fredrik was dynastically and politically motivated. The Swedes were at that time suffering decline in many areas. Money was pouring out of the treasury, and even the borders could not be kept secure. A marital bond with the powerful Prussian court was needed to assure Sweden of military

Queen Lovisa Ulrika proved to be a cultural agitator of considerable force.

residence near Stockholm, was a prime example of this problem. Building started in 1662, at the height of the period of military power. Eighty years later, the new queen set about modernizing the palace and bringing the Rococo to the interiors.

In spite of the rigors of office, the formality of their residences and the contrived nature of their marriage, Adolf Fredrik and Lovisa Ulrika seem to have enjoyed a warm and loving home life. To ensure more privacy for his family, and an informal refuge free from the office seekers at the



support in the event of an invasion.

Lovisa Ulrika proved to be a cultural agitator of considerable force. She refurbished the huge royal palaces built during the Swedish period of greatness under King Gustavus Adolphus, years before. While he marched on the continent during the Thirty Years' War, booty and the spoils of conflict made Sweden rich. Enormous palaces were built to vie with the splendors seen on the continent and to proclaim the military might of the barons and of the throne of Sweden. By the 1740s, military defeats and poor leadership had made the palaces anachronisms.

Drottningholm, the royal summer

OPPOSITE AND ABOVE LEFT: The Embroidered Room was named for its fanciful needlework wall panels executed by the queen and her ladies after designs based on Chinese prototypes. The Swedish East India Company and Drottningholm's storerooms stocked the Pavilion with a wealth of Oriental porcelains, including four blanc-de-chine Kuan Yins (supplemented with color, for the European taste), a pair of mandarin dolls, and two covered vases from the Ming Dynasty. ABOVE RIGHT: Chinese painted figures of a civil official and his wife are a delightful feature of the Yellow Room.

main summer residence, the king commissioned the building of a small five-room pleasure pavilion on the borders of Drottningholm's formal gardens. The palace was to be in the Chinese style, in order to delight the queen. She received the building as a present on her thirty-third birthday, in 1753, and called it *Kina Slott* or "China Palace." For the opening ceremony, the king and court dressed in Chinese clothing. Similar chinoiserie can be found all over Europe, and the inspiration for this building came from Frederick the Great's Chinoiserie pavilion, *Sans Souci*, in Potsdam. The outstanding condition of this pavilion after two centuries



makes it a valuable example of the Rococo quest for the exotic in architecture. Still in the care of the *husrerå-dskammare*, "the royal household," Kina Slott stands today in exactly the same condition as it was during the reign of Lovisa Ulrika and it is still filled with her collections of Chinese and Chinese-style objects.

The East India trade had sparked interest in the Far East, and Chinese porcelain and objets d'art were in demand throughout Europe. As seen at Kina Slott, the Rococo interest in exotic forms welcomed the new in-

For the opening ceremony the king and court dressed in Chinese clothing.

spond to the eighteenth-century European concept of Chinese design and decoration. Such ideas were fostered by works such as William Chambers's *Designs of Chinese Buildings, Furniture, Dressings, Machines, and Utensils*, published in 1757, from which Westernized Oriental ideas could be drawn and adapted.

Interior artist Johan Pasch actually used Chambers's book as a guide in decorating the Red and Yellow Lacquer Chambers at Kina Slott. Pasch and his colleague Jean Erik Rehn decorated the Blue and Green Salons,



fluence from the East and incorporated it in the avant-garde mode. The original wood-frame Kina Slott was replaced in 1763 by the present permanent structure of stone. Tradition has it that the king himself designed the building. It is more likely that the king made suggestions to his architect, Karl Fredrik Adelcrantz, who is officially credited with the building.

The exotic Oriental impression of the main pavilion is purely cosmetic. The structural design is totally Western in concept, while the façade and roof are made to look "Chinese" by fluted copper roof plates and applied Oriental motifs. The stucco work and color scales of the façade corre-

OPPOSITE: Warm-toned rice paper creates a simplified background for the Library's trove of Chinese and Japanese porcelains, some exhibited in the 18th-century European style—on ornate wall brackets—others ranged by type in a lofty cupboard. ABOVE LEFT: The Green Salon's tall silk-clad Chinese female figure, added to the collection in the 19th century, attests to a lingering interest in objects from the East. ABOVE RIGHT: Lacquer wall panels give the Red Room an authentic Chinese character. A 17th-century Japanese cabinet is like a doll's house filled with miniature clay and porcelain figures.

in the wings, in accordance with chinoiseries by Watteau and Boucher. The pavilion was to be the height of current style, in accordance with the queen's wishes.

Continental tastes influenced details throughout the pavilion. One of the free-standing sections is a private dining room. To assure the royal family of privacy, the dining table and the buffets were lowered through the floor, to be set in the kitchen, after which they returned to the dining room, enabling the royal family to dine undisturbed by servants. A similar arrangement is found in the *Petit Trianon*, where Louis XV went to be alone with Mme Du Barry. Another



idea from Versailles is the open feeling of the Octagonal Room on the second floor. This eight-sided room is hung with handpainted East Indian taffeta with designs of exotic birds and plants. Large windows allow views of the avenue of lindens and the surrounding gardens.

In essence, the Kina Slott was a refuge from the trials of office. The king and queen escaped from the strict procedures of court at Drott-

Adjoining the Chinese Pavilion with whimsical aplomb is a sheet-metal *corps de garde* building, which resembles a Roman military tent made of fabric.

ningholm into the fantastic little garden home where they could function simply as a family. As Marie Antoinette enjoyed her *Hameau*, Lovisa Ulrika could withdraw to her *Kina Slott*. These are contemporaneous expressions of the same need to retire from the public eye and the pressures of court life. And what better way to escape, than to retreat into a magical palace of Chinese delights. □

—James Hathaway Hardy

Wolfschmidt Vodka. The spirit of the Czar lives on.

It was the time of "War and Peace." "The Nutcracker Suite." Of Tolstoy and Dostoevsky.

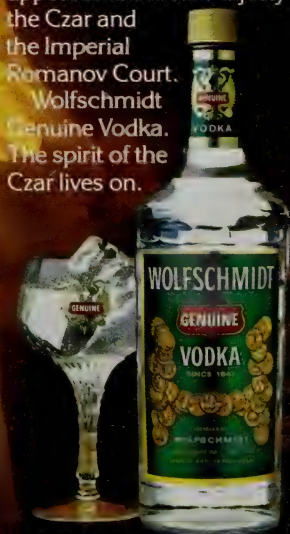
Yet in this age when legends lived, the Czar stood like a giant among men.

He could bend an iron bar on his bare knee. Crush a silver ruble with his fist. He had a thirst for life like no other man alive.

And his drink was the toast of St. Petersburg. Genuine Vodka.

Life has changed since the days of the Czar. Yet, Wolfschmidt Genuine Vodka is still made here to the same supreme standards which elevated it to special appointment to his Majesty the Czar and the Imperial Romanov Court.

Wolfschmidt Genuine Vodka. The spirit of the Czar lives on.



**Wolfschmidt
Genuine Vodka**

"Engines run on a mixture of air and fuel. Fortunately air is free. But unfortunately natural atmospheric pressure limits its supply," states Audi engineer Franz Hauk. "This poses a natural limit to the amount of power that can be extracted from a given displacement before an engine simply runs out of air. Making an engine larger will increase power but this will necessarily compound the inefficiency inherent to any naturally aspirated engine design."

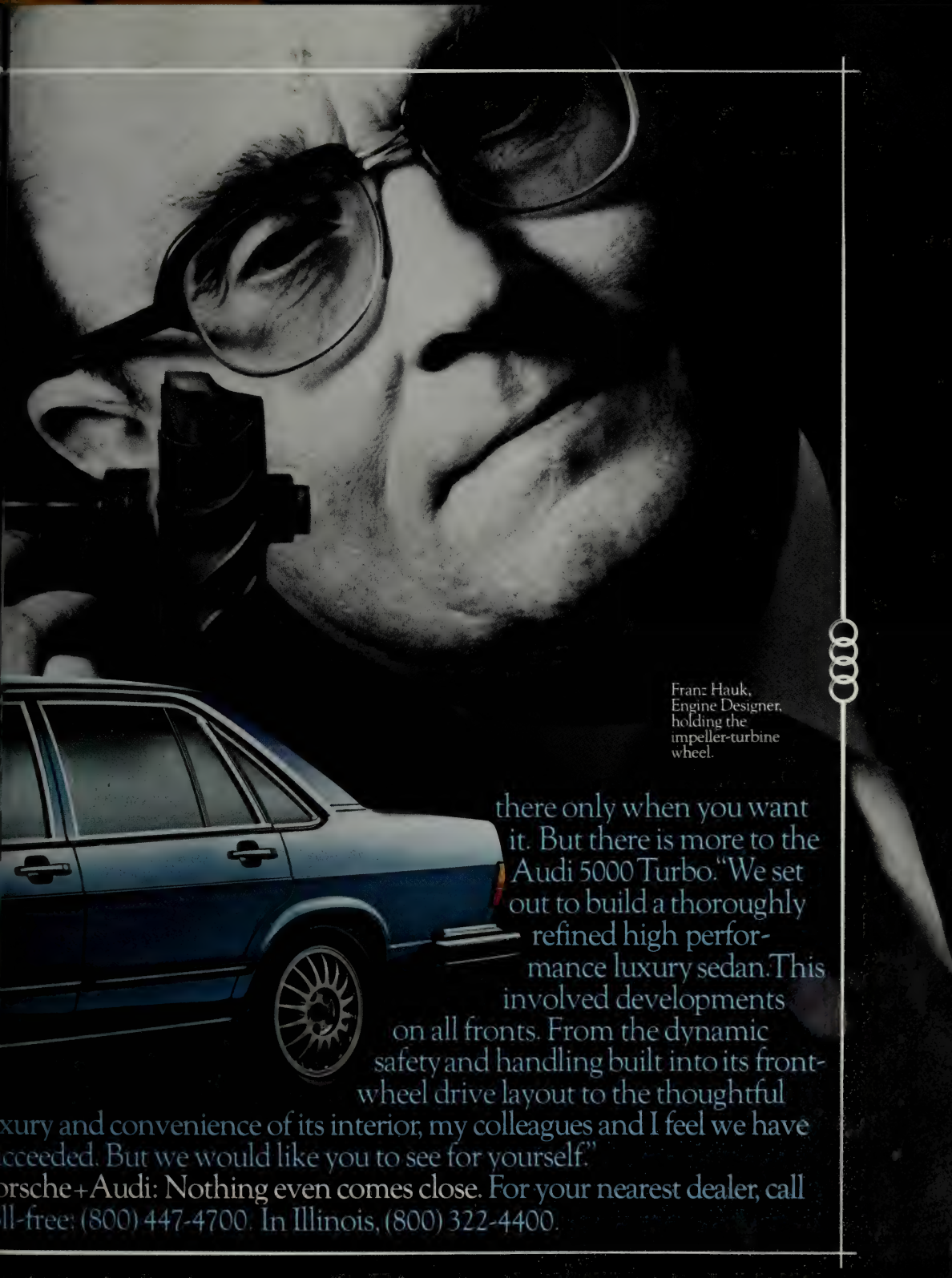
Enter the impeller-turbine wheel—key component of the new Audi 5000 Turbo's turbocharger.

This simple device makes horsepower out of thin air for the new Audi 5000 Turbo.

"The turbine wheel fixed to the left of this shaft is spun by an unusual power source—exhaust gases, a combustion engine's waste product. It spins the impeller wheel on the right which is actually a fresh air compressor." Under peak engine load and rpm the impeller will deliver air to the engine under pressure of up to one-and-a-half times the atmosphere's. The result is a greater volume of air and a near 30% increase in power on demand.



Thus, this simple device, spinning at up to 100,000 rpm, increases the output of the Audi 5000 Turbo's engine in a way that is far more efficient than adding an extra cylinder—the Turbo's extra power is



Franz Hauk,
Engine Designer,
holding the
impeller-turbine
wheel.



there only when you want it. But there is more to the Audi 5000 Turbo. "We set out to build a thoroughly refined high performance luxury sedan. This involved developments on all fronts. From the dynamic safety and handling built into its front-wheel drive layout to the thoughtful

luxury and convenience of its interior, my colleagues and I feel we have succeeded. But we would like you to see for yourself."

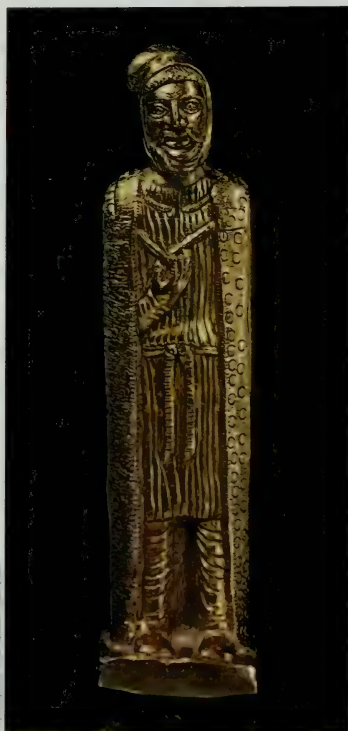
Porsche+Audi: Nothing even comes close. For your nearest dealer, call toll-free: (800) 447-4700. In Illinois, (800) 322-4400.

The Ernest Brummer Collection

By Howard L. Katzander

THE NAME BRUMMER, carved in large letters into the lintel of a Georgian-style stone building on Fifty-seventh Street off Madison Avenue, is a monument to two brothers of Hungarian origin. Joseph and Ernest Brummer, who had a gallery in Paris and later, in the 1920s, in this building in New York, left their mark on most of the great collections of Renaissance art in this country, including that of the Cloisters, in the Metropolitan Museum. When Joseph Brummer died, in 1947, his heirs allowed the museum to have first choice from his private collection and to set its own price, based on available funds. Ernest Brummer died in 1964, and since then his collection has adorned the Victorian mansion of his widow, in Raleigh, North Carolina. Mrs. Brummer divides her time between that home and one in Paris, where she is better known as Ella Bache, the head of an international cosmetics house that bears her name.

The Ernest Brummer Collection, considered one of the finest remaining in private hands, has journeyed back to its origins in Europe and was sold in



This Achaemenian statue was stolen, prior to the 1979 sale of the Ernest Brummer Collection of Ancient, Medieval and Renaissance art by Koller Galleries, with Spink & Son.

Zurich last October by the Koller Galleries, in association with the Zurich branch of Spink & Son, jewelers and antiquarians. A few pieces went to American museums, but European buyers were the big winners.

The fascination of the sale, for other than a museum or a serious private collector, lay in the objects of the Renaissance made for daily life in the fifteenth and sixteenth centuries. One particularly remarkable relic was a French comb carved from boxwood, with two rows of teeth, one finely spaced, the other more widely, just as such a comb would be made today. But this one was carved with an intricate pierced tracery between the two rows of teeth, forming a delicate filigree. It sold for \$5,286. There was also a collection of spoons made of silver-gilt and rock crystal. One of these, made in Barcelona in the second half of the fifteenth century, has a handle of faceted rock crystal finished with silver-gilt ornaments of foliage and a dragon. The dragon links the handle with the bowl, the point of which ends in the dragon's mouth. It brought \$17,834.



This head of a crozier, which brought \$113,924, was crafted in Limoges, of champlevé enamel.



Two coat-of-arms are joined by a central hinge forming a clasp, which, in the fourteenth century, was sewn at the collar on a cape. It brought \$34,177, and is of silver-gilt and translucent enamel.

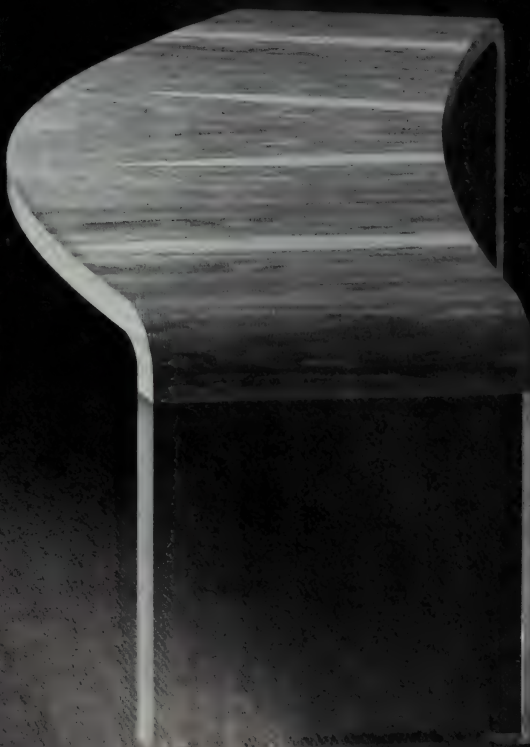
OPIUM by Yves Saint Laurent.
Never has a perfume evoked such emotion.



Parfums
YVES SAINT LAURENT

continued from page 184

KAGAN



VLADIMIR KAGAN DESIGNS

NEW YORK	232 East 59 Street
MIAMI	19 East, Inc.
DALLAS/HOUSTON	Wallman Martin, Inc.
PHILADELPHIA	Woodal Design Collection
SAN FRANCISCO	Chaffontu St. Giles
SEATTLE/LOS ANGELES	Cahil Rubin Ltd.

Another object used in daily life was a drawstring purse, cleverly made of two triangular copper plaques decorated at Limoges with painted enamels in the early seventeenth century. The plaques are convex, delicately punctured at the rims and sewn with linen thread to a beige velvet bag. Larger holes at the top of each plaque were



A rock-crystal and silver-gilt spoon from Barcelona brought \$17,834 at the Brummer sale.

for silken-cord drawstrings. The purse brought \$8,544. Still another rarity was a clasp from the Gothic period, nearly 5 inches wide, made to close a cape at the collar. It is made of two identical quatrefoils in silver-gilt, decorated in translucent enamels, with birds flapping their wings—the heads roseate white, the shoulders with blue feathers, the tails in green, the breasts mauve, the feet red. The clasp is closed by a central hinge, the two parts held together by a movable pin fastened by a chain to one of the plaques. The piece, which brought \$34,177, was traced to the court of Avignon, second quarter of the fourteenth century.

"DECORATOR BRASS": Gleaming Fingertip Spas.

Our new faucets run hot, cold and beautiful. In polished brass, in polished chrome, in a wondrous array of decorative finishes. And the beauty's more than skin deep. Exclusive Dial-Ese[®] controls use the flow of the water itself, not the mechanical parts, to provide durable, drip-free operation. Surpassing even the costliest custom fixtures, "Decorator Brass" from the Crane Collection. A beautiful reflection of everything around it, including your good taste.

Crane brings you water
in beautiful ways.



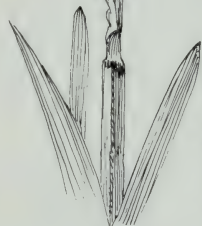
For more details on "Decorator Brass" and the complete line of Crane fittings, contact: Crane Co., Plumbing Division.

CRANE

continued from page 186



Flatcup



Poetaz



Triandrus



Trumpet

The Works®

The Daffodil Mixture That Is Really a Mixture.

It blooms for weeks and lasts a lifetime.

'The Works' is unique because it is made up of *only* fine, named Daffodil varieties of recent origin, not a seedling in the lot. Each of these top-grade, double-nosed bulbs will bloom the first year. 'The Works' has a long season of bloom because it contains all classes of Daffodils, except miniatures, and is carefully balanced among Trumpets, which have yellow, golden, bi-color, or pink blossoms; Flatcups in great variety, with flaring petals and heavily-ruffled flat cups; members of the Poetaz group, some of them doubles; Cyclamineus Hybrids having shorter stems holding smaller flowers; and Triandrus Hybrids with clusters of bloom on each stalk. This is a delightfully informal way to naturalize Daffodils and it may amaze you to see so many kinds you've never seen in bloom — unless you've been to Holland in the spring.

Daffodils, as you may know, are *nearly indestructible* perennials — they seem to last as long as Peonies, which is a lifetime. They bloom sensationally the first spring, and grow more beautiful each year thereafter. A planting of Daffodils naturalized here 45 years ago still blooms gloriously, but is now more extensive, for the bulbs are great self-propagators. Pick blooms for indoor bouquets. What more could one ask?

You wouldn't expect a mixture of named-variety Daffodils, double-nosed or top-grade, to sell for less than \$43.00 a hundred, and it doesn't. But \$43.00 is *less* than the price of other good mixtures. 'The Works' is sold only by the 100 (for 500 to one address deduct 5%; for 1,000 deduct 10%). For prepaid handling and delivery please add 10% east of the Mississippi; 15% for Gulf states and west of The River (Connecticut residents add sales tax). Bulbs will be shipped in time for fall planting.

Order 'The Works' from this advertisement. With it you will receive, without charge, the 1980 Fall Edition of *The Garden Book* and a year's subscription to our nationally-known Gardening Publications Service in 1981. This consists of the Spring and Fall editions of *The Garden Book*, our catalogue which is *really* a garden book, and three editions of NOTES, a valuable reminder publication. The Service is sold by subscription for \$5.00 a year, but is sent without charge to active customers.

Please order now. 'The Works' sells out every year and cannot be reshipped from Holland. — A. Pettingill

® Registered Tradename

White Flower Farm
Plantsmen

Litchfield 4004, Connecticut 06759

Among many pieces in rock crystal and other minerals was a shallow footed bowl of rock crystal. Stem and foot are set in gold enameled in white, red and green. It sold for \$41,401.

Another piece was a German box-wood figure of a woman, standing 7 inches high. She is richly dressed, wearing a large and ornate headdress, her elevated station perhaps accounting for her smug smile. While the figure bears the initials of Albrecht Dürer, who died in 1528, she is



A bust of a fifteenth-century Italian woman in wood brought \$38,217 at the Brummer sale.

attributed to the seventeenth-century Dürer revival that marked the centennial of his death. The figure brought \$30,573 at the Brummer sale.

It was the great relics that brought prices in six figures. An ivory carving of Christ with Saint Peter and Saint Paul, measuring 6 by 3¼ inches, made in Trier, Germany in the second half of the twelfth century, sold for \$191,083. It is an openwork carving, with the three figures supported by the frame, which is carved with bands of clouds. There are four holes on the back, for fixing to a missal cover. Another piece, the head of a crosier, or bishop's staff, was made in Limoges between 1220 and 1230, of champlevé enamel on copper. It brought \$113,924. An ivory figurine of Laocoön, sculpted in the seventeenth century by a Flemish or



Dux Interiors, Inc., 305 East 63rd Street, New York, NY 10021—(212) 752-3897/
The Icehouse, 151 Union Street, San Francisco, CA (415) 956-6770.



continued from page 188

German artisan, brought the outstanding sum of \$146,497. It stands nearly 10 inches high, and depicts the vigorous muscular body of Apollo's priest struggling with a serpent sent by Apollo to destroy Laocoön for having married against the god's wishes.

The piece that will linger longest in the mind's eye is the bust of a young Italian woman, possibly Florentine, of




Monogrammed I.C., 1550, this enameled ewer brought \$37,975 at the Brummer auction.

the fifteenth century, which brought \$38,217. It is polychromed in flesh tones and other colors. Her eyes are brown, her nose long and slim from the front view, regal from the profile. She has a small chin and mouth and a serene, rather contemplative look.

The sale of the Ernest Brummer Collection was marred by the theft of its most precious piece, a small gold statue of an Achaemenian noble, which had been expected to bring \$500,000. It was stolen from the London gallery of Spink & Son, where it was on exhibition. Still, the collection brought \$6.2 million, a respectable total for an area of collecting that today has an indeterminate number of private devotees. □

JARDIN D'ETE
JARDIN MUR
JARDIN TUILE

It's a style that's eclectic, yet in perfect harmony. It's a wide range of fabrics with wallcoverings and accessories to complement modern living. And it's for the designer with that special sense of élan. Available through your interior designer. For color brochure, send \$1.00 to: 320 North Madison Avenue, Los Angeles, CA 90004.

 **Stockwell Inc.**

SHOWROOM: P.O. BOX 10000, LOS ANGELES, CA 90079 Third Ave., New York City/Atlanta/Boston/Chicago/Dallas/Denver/Honolulu/Houston/Miami/Philadelphia/San Francisco/Seattle/Tampa/Washington, D.C.



OLD IMARI BY ROYAL CROWN DERBY.
IMPERVIOUS TO FAD OR FASHION SINCE 1815.



Start a family tradition with a Howard Miller.

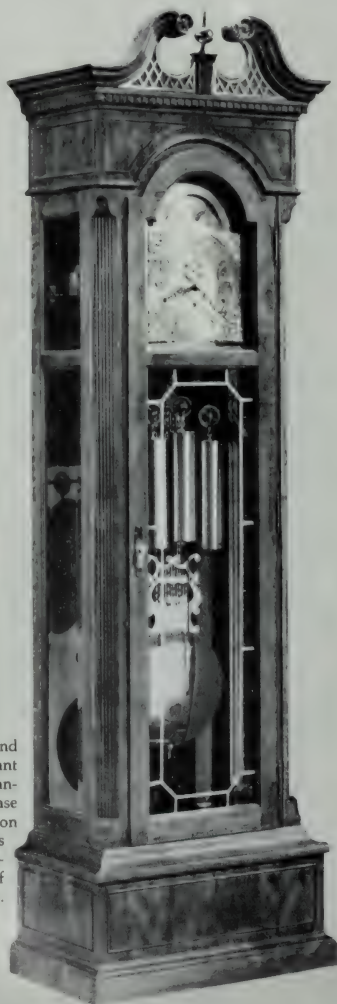
Howard Miller builds unusual clocks, unusually well. That's why every clock that bears our name can be passed on from one generation to the next. The heirloom quality of these clocks is

Howard Miller

evident in the hand-rubbed woods, the fine brass movements, and the attention to detail throughout. Howard Miller clocks do more than tell time. They help you start a family tradition.



712-548 The Princess alarm clock. This rich looking French carriage clock in its brass finished case, might have been carried by royalty. But, its highly accurate quartz movement is strictly 20th century.



610-196 Embassy. The brass fretwork and finial give this clock a unique and elegant look. So does the use of 24k gold on spandrels and the numerals of the moon phase dial. You'll find the gleam of brass again on grill work, weights and pendulum. There's even a looking glass view of the cable-driven movement. It plays the chimes of Westminster, Whittington and St. Michael.



612-545 Marlboro. If this puts you in mind of calendar clocks made in 1853—it's no accident. Top dial tells time. Bottom dial shows the day of the month. An 8-day Westminster chime movement is concealed by the oak case. Patent pending.

DALLA COSTA



'ANGELICA'

Original Color Serigraph
Pencil Signed and Numbered
21 Colors 32 Passes
Image Size 27"x 20"

Exclusive International Publishers

EDWARD WESTON GRAPHICS

PARIS · LOS ANGELES · NEW YORK · MILAN

19355 Business Center Drive, Northridge, California 91324, (213) 885-1044

149 Mercer Street, New York, New York 10012, (212) 226-4141

Each Work a Masterpiece... Exquisite Oriental & Persian Rugs

Each an original - an investment in handcrafted and enduring beauty.



DAVID
by Michelangelo®

TABRIZ by Taba Tabriz

Serving the public and the trade for more than 15 years in the sale, purchase and exchange of fine rugs.

ORIENT HANDEL, INC.
525 North La Cienega Boulevard
Los Angeles, California 90048
(213) 657-5175

ORIENT HANDEL, INC.
1124 Sutter Street
San Francisco, California 94109
(415) 885-4530

RUGS OF CHINA & PERSIA
Division of ORIENT HANDEL, INC.
7444 Forsyth Boulevard
Clayton, Missouri 63105



SEE 6 COUNTRIES AT ONCE. SEE NEW ZEALAND.

Almost every type of landscape found on earth is found in New Zealand. Norway's fjords. Switzerland's snow-capped peaks. Iceland's geysers. Hawaii's waterfalls. The moors of Scotland. And the formal green lawns of England.

Continental gives you an insider's view of this magnificent country and some of the world's friendliest people. With a variety of vacation packages that include hotels and transfers. Some also include air-conditioned motorcoach transportation, sightseeing and meals. For more information call your travel agent or Continental. Or write Continental Airlines "Destination New Zealand," Dept. 01, P.O. Box 18918, Irvine, California 92713.

New Zealand Fly/Drive. 15 days from \$745. Discover New Zealand's charming cities and countryside at your own pace. Price includes a rental car with unlimited mileage. (IT9CO1AT19)

Wonderland. 14 days from \$1079. An eye-filling journey to the famous Waitomo Caves, Glowworm Grotto, a model Maori village and Mt. Cook. Also a cruise on Milford Sound. Deluxe accommodations throughout your trip. (IT9CO1AT11)

Natureland. 20 days from \$795. This adventure shows off Auckland's city life, the floral beauty of Christchurch, Tasman Glacier, Rotorua's steaming pools and spouting geysers. Plus more. (IT9CO1AT14)

Alpineland. 24 days from \$1099. Three weeks in the land of 130 peaks. See golden beaches, rolling countryside and exquisite lakes. Visit Auckland, Christchurch, Queenstown, Milford Sound, Wellington, Rotorua. And there's a bonus of 2 relaxing days at the Bay of Islands. (IT9CO1AT15)

*Prices quoted are per person double occupancy. Airfare not included. Subject to change without prior notice.

YOU SHOULD SEE US NOW.

The Proud Bird with the Golden Tail.

CONTINENTAL AIRLINES

U.S.A./Canada/Mexico/Hawaii/Micronesia/Australia/New Zealand/Fiji/Samoa/and the Orient.

© 1965, 1969 Cy Coleman, Dorothy Fields. Notable Music Co. Inc., Lida Enter., Inc.



Interiors by *Cannell & Chaffin*
RESIDENTIAL INTERIOR DESIGN • LOS ANGELES • NEWPORT BEACH • LA JOLLA



For information on how Cannell & Chaffin's Interior Design staff can create with you an individual, exciting interior design, write for complimentary 24-page color brochure or call our Design Service Director, Cannell & Chaffin, 3000 Wilshire Blvd., Los Angeles, CA. 90010; Telephone (213) 380-9111.

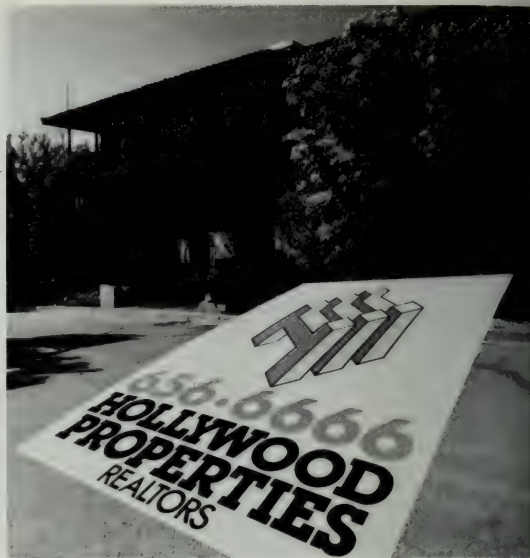


Original painting by Andrew Wyeth

A PIECE OF WILLIAMS' WORLD
Masterpieces . . . and all one-of-a-kind
Barrow back pine cupboard, Ca. 1810

Williams Antiques

1919 Wilshire Blvd.
Santa Monica (213) 451-5582
Visa and Master Charge Cards Accepted



Formerly Lionel Barrymore's estate, this Spanish Villa above Beverly Hills overlooks spectacular canyons and city lights, but is a moment's drive to Sunset. Four bedrooms, three baths, double maids with bath, Grand Ballroom, library, fireplaces, guesthouse and pool. Hardwood floors throughout, and all the details you would expect. \$895,000.

An elegant era returns . . .
Antique Pool Tables & Authentic Handcrafted Replicas



Presented for the Connoisseur

BY

Adler

ESTABLISHED 1957

California 800 Western

820 S. Hoover St., Los Angeles, Calif. 90005 Phone: 393-4334



TOBENE

Exquisite quality pure silk brocade from China is as much a valued treasure today as at its time of introduction to the Romans via Central Asia during the Han Dynasty (206 B.C. to 20 A.D.). Motifs were guarded as exclusive family secrets, passed on through daughters-in-law only to insure their safety within the family. Today, textile treasure hunters search out these rare quality brocades still made in China and as guarded by the Chinese today as in their past history.

Julan Silk Company ventures beyond textile in researching rare quality silks for those who demand excellence.



Frances Klein
Antique
and
Estate Jewels

*Possibly the largest and
 finest collection in the world*

310 N. Rodeo Dr.
 Beverly Hills, California
 (213) 273-0155

We purchase Estates and Quality pieces.



Beau  *Sejour*
 Antiques

1832 Sepulveda Boulevard • Los Angeles, California 90025
 (213) 477-3069 (213) 477-3060

Oriental Rugs

PASHGIAN

A TRADITION OF EXCELLENCE SINCE 1902

NONSTOP



Stendig

NONSTOP from the Stendig® deSede Designer Collection. New York: 410 East 62 Street. Chicago: 950 Merchandise Mart. Los Angeles: 201 Pacific
Stendig® deSede is a registered trademark of Stendig® deSede. All other trademarks are the property of their respective owners.

WHITE.

Purest expression of a Sherle Wagner classic.



FORM, SO SURE OF ITSELF, IT SPURNS DECORATION. A TRIUMPH OVER THE OBVIOUS.
TODAY A BEAUTIFUL ARTIFACT. TOMORROW THE PRIDE OF COLLECTORS.
60 EAST 57 ST., NEW YORK. **SHERLE WAGNER** N.Y. 10022 PLAZA 8-3300

For Illustrated Catalogue Send \$5 to Dept. AD

The most effective moisturizer in the world.

Water.

If you know how to use it.



Your dry skin is thirsty. Literally. Thirsty for water. So all you need to do is soak in a tub for an hour, right? Wrong. Because although your skin soaks up needed moisture in the tub or shower, it's lost too easily from evaporation once you get out.

But we can make water work for you. Neutrogena® Body Oil was specifically formulated to maximize the moisturizing effects of your bath or shower. It's a pure, light sesame-oil-formula which is applied *after* you bathe, while your skin is still wet, to hold in the moisture.

Does it feel greasy? No, because sesame oil is so light that it seems to disappear on your skin, although it really forms an invisible moisture-holding film. But it won't stain your clothes, either.

Put the world's most effective moisturizer to work for your dry skin. Keep it there with our help.

Neutrogena® Body Oil

Use it every day.

The Little Shop of Big Treasures

By R. Everett Rutherford

THE INTERIOR DESIGNER, having lavished all his wisdom on a space of impossible contours and dimensions, having solved all its unsolvable problems, has finished The Room. He looks about him with obvious distaste at what he has wrought. There are lovely new walls that had been rippled 1920s stucco, upholstered in a fabric that had finally come from the mills in the proper shade; the voluminous sofas and chairs, created to soften the forbidding lines of the space; the problem of French doors that look out on an inconsequential garden is solved with a dramatic *trompe l'oeil*. And yet, something seems to be missing.

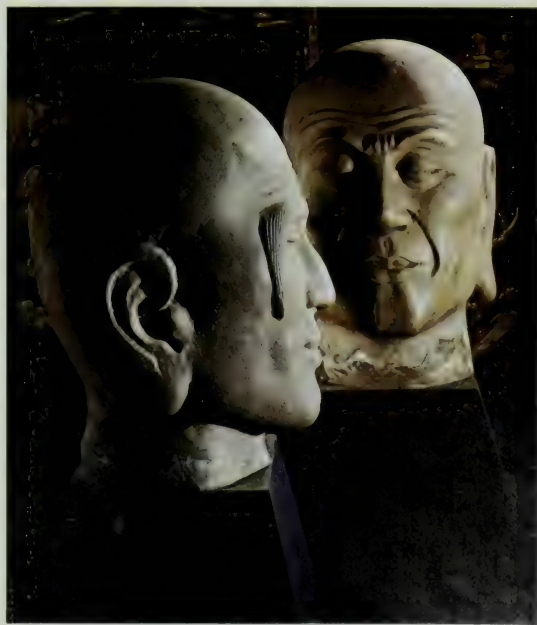
If he is within reach of New York City he hurries down to Greenwich



At The Little Antique Shop in New York City, Don Napolitano, left, and Luigi Boscain, right, stand amid their many extraordinary treasures that reflect the workmanship of artisans from bygone times. Besides being chroniclers of aesthetic history, both are designers and architects.

Village, to University Place, from which he veers left into Eleventh Street to No. 44 and rings the bell of The Little Antique Shop. The name is a carry-over from smaller beginnings at No. 34 and No. 67 East Eleventh, from which Luigi Boscain and Don Napolitano, both designers and architects, have now arrived at a modest pinnacle as purveyors of treasures that can transform something ordinary into something extraordinary.

Looking at antiques in a gallery as full of things as The Little Antique Shop requires a special effort. The eye tends to fall upon the obvious things, and it is easy to overlook a hidden gem—a striking pair of Lohan heads from seventeenth-century Japan in



ABOVE: A pair of seventeenth-century Lohan heads sculpted from stone sit on an ebony base. Their features, precisely molded, are those of a father and son. RIGHT: Dining alfresco is shown in detail on this fourth panel of a mid-19th-century Japanese screen, three-dimensional in applied fabrics.



Interior Designer: Fred McCown
Photographer: Toshi Yoshimi



A PURE WOOL FANTASY FROM THE MAGIC NEEDLE OF EDWARD FIELDS

NO LIMIT TO
CARPET
DESIGN AT

EDWARD FIELDS

232 EAST 59TH STREET • NEW YORK, N.Y. 10022

TON • CHICAGO • DALLAS • HOUSTON • LOS ANGELES • PHILADELPHIA • MIAMI • SEATTLE • TORONTO • VANCOUVER • CALGARY • SYDNEY, AUSTRALIA • PARIS

THE SERENA VI



INTERIOR DESIGN:
ROBERT HERING, A.S.D.

THE SERENA VI.

*It gives you more
to come home to.*

Jacuzzi Whirlpool Bath just took a uniquely pleasurable experience to new heights. By, for one thing, adding extra depth. And extra interior width. All within a standard six foot space.

So, there's more room. And more water. And a look that's nothing short of sheer opulence.

But it's when you turn the Serena VI™ on that the real magic begins. Suddenly, through patented venturi inlets, you command an infinitely adjustable force of air and water. Go from gentle to the deep-soothing massage that has made Jacuzzi® the best-known, most wanted brand name on the market.

See how easy it is to transform a bathroom into a place of beauty—and magic. Send for a free, lavishly illustrated catalogue. Every page will prove... anything else is something less. Call Toll Free

(800) 227-0710.

Anything else is something less.

Jacuzzi®
WHIRLPOOL BATH



"What do you mean the Stiffel lamp is the only thing in your life that 'seems right'?"

Stiffel. It's a perfect fit.



PERFECT.

If for some the very idea of perfection is unattainable, know that for Stiffel® it is a most singular goal. Each lamp we create is a meticulously detailed classic design. We use, of course, only the finest materials—brass, porcelain, crystal and wood. Then each lamp is carefully crafted, plated and finished, often by hand. Anything less would mean a lamp that is less than perfect. And for Stiffel, that would never do.

FIT.

The classic design of a Stiffel lamp makes it timeless. It has the innate flexibility to always be right, to always be a perfect fit. Among furnishings you own today. Or those you dream of for the future. The Stiffel lamp. A lasting investment, by design, to fit perfectly in your home.

The Stiffel Brochure, \$1.00.
The Stiffel Company, Dept. 101
700 North Kingsbury Street
Chicago, Illinois 60610

© Stiffel

continued from page 196

gleaming white stone, a father and son, from the features, distinguished only by long heavy eyebrows emphasizing the father's dignified authority. They are hidden from view between two pillars at the center of the shop, each head a foot high on its ebony



Chests, carousel horses and lions are just a sampling of treasures in The Little Antique Shop.

base. Or the pair of Ming Dynasty root-work Fu dogs, fashioned of coal black tree roots. Someone who saw a similar pair in the sitting room of the Dowager Empress Tzu Hsi's palace in Peking called them "spaghetti dogs." They look for all the world like ancestors of a Hungarian puli sheep dog, with ears pricked up in inquiry.

This is not the place to look for delicate porcelains, although there is a fine pair of late-eighteenth-century Meissen snowball vases. Why these vases with the snowball pattern? "They're wonderful and they aren't reproduced," says Don Napolitano. "There are people in California and here in New York who make reproductions, and they come to us all the time in hopes that we will let them reproduce one of our pieces, which we won't do." He indicates a large swan carved out of limewood, the marks of the chisels showing clearly in the fine grain. "The swan has been in this country eighteen years. There is a pair of them, reputed to have been at Versailles as newel posts at the bottom of the grand staircase. I can't find any evidence of this, but someone in the



At The Little Antique Shop, Fu lions guard a Buddha backdropped by a screen of picnickers.

past knew their origin and that is the word that has come down through the various owners. The other one is owned by an American collector. Some day we'll sell him this one or he'll sell us his. They belong together."

Carved wood is an obsession of the partners. There is a great carving in old walnut, probably from the wall of a castle in southern France, of the attributes of chivalry—a knight's armor, plumed helmet and weapons—itsself a copy of an original in stone.

Carousel horses? There are three in The Little Antique Shop. One is a seventeenth-century British merry-go-round horse, distinguished by the fact that its head turns in a direction opposite to that of American horses, because European carousels revolve counter-clockwise. Each of the horses has been freed of the heavy coating of enamel it once wore, to reveal the artistry of the carvers and the fine grain of the woods they used.

The workmanship of bygone artisans fascinates Don Napolitano and Luigi Boscain. Mr. Napolitano gives an example of an early-nineteenth-century Japanese lacquered bride's chest, really two chests, each with the name and ancestry of the bride and groom

inscribed on the lacquered backs. "We live in a modern world where everybody wants a modern interior, yet, back in the nineteenth century they made drawers with concealed pulls," he says, commenting on the fact that the drawers are lacquered on the



A Buddha presides over a Fu dog and a French bronze-doré clock at The Little Antique Shop.

inside as carefully as on the outside. "Here we are, in the twentieth century, and we didn't have these until the 1920s, when we started making Art Déco furniture. The Japanese did it a hundred years earlier. Amazing. And the quality of the lacquer—today you couldn't get that kind of lacquer. Of course lacquer work is still done today, but it's quite different. When you see it, you can tell the difference in quality immediately. It's not there."

Also in the gallery is a three-leaf mid-nineteenth-century screen applied with scenes of colorful figures dining alfresco in groups that, taken together, give an extraordinary picture of the life of the period. The figures are of bits of cloth, the faces drawn on a white gesso background. Says Mr. Napolitano, "We try to give people a fairly accurate provenance on things, you know. We think that when people buy antiques they should know what they're getting. This screen is in almost perfect condition, but there are a few loose threads. We won't restore it, clean it up, make it perfect. After all, what happens to a piece over the decades and centuries is part of what gives

continued on page 202

Crane stationery is special enough to declare a holiday.

Christmas comes but once a year. So does Thanksgiving, the Fourth of July, your birthday and a handful of very special days.

If you're planning to have people over to celebrate any of these events, we suggest you announce it on America's celebrated papers: Crane.

Crane invitations, like all Crane papers, are made of reclaimed cotton, the finest fiber available.

The matchless quality of an invitation issued on Crane is apparent the instant your guests feel the envelope.

It prepares them for a party laced with other touches of finery.

Announce your next festivity on Crane paper and be assured that the invitations will be a success. Crane & Co., Inc., Dalton, Mass. 01226.

Crane

We've been taking your words seriously for 179 years.





A
Wendelighting
invitation
to you...



You are invited to request a free folder on the art of Wendelighting—fine lighting designs for art, antiques, furniture and landscaping. For over 40 years, Wendelighting has been selected to create inviting room settings using unique optical lighting equipment.

Our luminaires are installed in the ceiling for maximum concealment or surface mounted and project their bright, evenly distributed light to only the contour of art objects.

May we have the honor of your reply?



WENDELIGHTING

Division of JACKSON INTERNATIONAL Ltd.

Dept. ADI • 9068 Culver Blvd., Culver City, CA 90230 • 213/559-4310

In the East, call 212/682-8775

In the Midwest, call 312/664-5362

DESIGNERS • CONSULTANTS • MANUFACTURERS

it its character, part of its importance, and even part of its value."

Two carved beams in gilded wood, studded with bits of mica that catch the light, hang from the ceiling. They are in the shape of fantastic serpents with fanciful fish tails, wings, and heads with elephant trunks. "They are from Thailand," Mr. Napolitano explains. "They stood on either side of an altar, with huge gongs suspended from them, which were sounded as part of a ceremony. The only one who has anything nearly like them is Doris Duke, who knows almost everything

**What happens to a piece
over the decades is part of
what gives it character.**

there is to know about Southeast Asian art. She has been gathering her collection in her great house in New Jersey, and one day it will be opened to the public as a museum with extraordinary treasures. It will be great."

Don Napolitano was raised in New York, Luigi Bosca in Venice. There is excitement in these two men. Their feet are firmly embedded in a rich past, yet their eyes are focused on a future in which they see themselves as temporary custodians of a never-ending procession of treasures.

And so it goes, at the little store of big treasures, a constantly changing, shifting scene, where the finest workmanship of the past is culled, the spurious rejected, the truly original seized upon regardless of age.

Like a pair of snails emerging from their shells of lead, with Art Déco look, perhaps two feet long, with quirky heads (do snails have heads?), their tentacles tilted in an intriguing mode—French, by M. Lamont. And when were they made? In 1947. Or the six-foot carved polychromed figure of Gautama Buddha, standing erect, his serene smile lighting up his face, one hand raised to bless the works of man, temporal and spiritual. □



The Series 2200. From two points of view.

Shall we get down to basics? After all, we think it's about time that someone designed a living group that's as versatile as it is beautiful. That works well in almost any living environment.

And that looks dramatic whether one piece is used... or twelve.

Designer Dorothy Blowers has done it. Exceptionally well. With a unique design that's practically timeless.

And with lots of softly rounded, intricately stitched corners.

Of course, if you really want to see how versatile everything is, you should know that these beautiful basics can be yours as a loveseat or sofa, or in sectional or modular components. And that no matter how many times you redecorate or rethink your environment, the Series 2200 will always look right.

pacific furniture
our furniture has a future

the pacific · condi collection is available to the trade at the following showrooms:

Chicago · the Pacific · Condi Focus at The Merchandise Mart, Space 995; **Dallas** · the Pacific · Condi Focus at the World Trade Center, Space 9009; **Los Angeles** · the Pacific · Condi Focus at the Pacific Design Center, Space 219; **San Francisco** · the Pacific · Condi Focus at the Galleria/Design Center, Space 449; **Seattle** · the Pacific · Condi Focus at the Design Center, Northwest, Space 222; **Dallas** · Martin and Wright; **Los Angeles** · Jules Seltzer & Assoc.; **Miami** · 39 East; **New York City** · Philip Daniel; **Philadelphia** · Matches, Inc.; Factory · Pacific Furniture Mfg. Co. · P.O. Drawer 12, Compton, CA. 90220 · (213) 774-8300.

"On May 11, every mother is a leading lady."

Lauren Bacall

Lauren Bacall has a stunning career and a wonderful family. And while they don't give Oscars or Tonys for the latter, the rewards are there just the same.

Especially at Mother's Day. When everyone can be unashamedly sentimental.

And whether giving or receiving, you'll find beautiful Mother's Day gifts at the source. Where else can you select from row upon row of diamonds and precious gems, aisles of gold jewelry, tiers of watches, walls of silverware and pewter and centuries of antiques.

- A. Diamond and emerald ring set in 18 karat yellow gold. 26 diamonds totaling over a carat. \$2500.
- B. Cultured pearl necklace with diamonds and freshwater pearl drops. \$500.
- C. 14 karat yellow gold bracelet with seven diamonds. \$700.



681 FIFTH AVENUE at 54TH STREET, New York City: Mon.-Sat. 10AM to 6:30PM, Thurs. to 8:30PM, Sun. noon to 5PM, Call (212) 758-6660.
Out of New York State call toll-free (800) 223-2326. WESTBURY, L.I.: 1300 Old Country Road, Mon.-Sat. 10AM to 9:30PM, Sun. noon to 5PM,
(516) 334-9000. PARAMUS, N.J.: Paramus Park Mall, Mon.-Sat. 10AM to 9:30PM, (201) 261-8900. We honor the American Express Card.

Fortunoff, the source

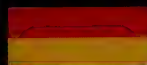
FORTUNOFF ON FIFTH WESTBURY, L.I. PARAMUS, N.J.

Ford Fiesta.

It received a seven-flag salute.

The car that wowed Europe is winning the hearts of America.

Ford Fiesta. The little front wheel drive car that comes from Germany. Applauded all over Europe by the experts for its engineering, design and overall performance. It was voted the most significant import of the year in 1978 by readers of *Car and Driver*.



Germany 1976
Car that Makes the Best Sense — *Mat*

And when you understand how beautifully Fiesta performs, you'll understand why it continues to get rave notices.



Finland 1976
Car of the Year — *Tuulilasi*

Front wheel drive.



Denmark 1976
Car of the Year — *Morgen Posten*

Through rain, ice, sleet, hail and snow, Fiesta's remarkable front wheel drive traction will help you keep your appointed



Italy 1977
Most Successful Foreign Car — *Motor*

True German efficiency.

Americans love Fiesta's manners. It prefers sipping to guzzling. Just consider these EPA mileage figures.

26

EPA
EST.
MPG

38

HWY.
EST.
MPG

Now compare these estimates to other German imports. Actual



Yugoslavia 1977
Car of the Year — *Automotive Writers*

mileage may differ depending on speed, weather and trip length. California estimates will be lower. Actual highway mileage will probably be lower.

A masterpiece of European engineering.

Fiesta is assembled by Ford in Germany. And its European engineering makes it feel right at home on streets and highways of America. It's quick, nimble and maneuverable.



Spain 1977
Car of the Year — *Criterion*

Ford Fiesta is sold and serviced by over 5,000 authorized Ford Dealers across America. There's even an Extended Service Plan available, providing longer protection over your car's basic warranty. So test-drive a Fiesta today. You'll discover why it's won international acclaim.



Great Britain 1978
Design Council Award

FORD FIESTA

FORD DIVISION



Fiesta. Wundercar from Germany.



Fiesta 3-Door Sport

VICE VERSA

ATLANTA, GEORGIA
AINSWORTH-NOAH & ASSOCIATES

BOSTON, MASSACHUSETTS
DEVON SERVICE

CHICAGO, ILLINOIS
DONGHIA, INC.

DALLAS AND HOUSTON, TEXAS
DAVID SUTHERLAND INC.



Fabric: Bloomsbury

LOS ANGELES, CALIFORNIA
DONGHIA, INC.

MIAMI, FLORIDA
DONGHIA, INC.

NEW YORK, NEW YORK
VICE VERSA

PHILADELPHIA, PENNSYLVANIA
DUNCAN & HUGGINS

SAN FRANCISCO, CALIFORNIA
KNEEDLER-FAUCHERE

TROY (DETROIT), MICHIGAN
DONGHIA, INC.

WASHINGTON, D.C.
DUNCAN & HUGGINS

FURNITURE. FABRICS & WALLCOVERINGS



If you design to make a statement, select a carpet that does.

CUSTOMWEAVE

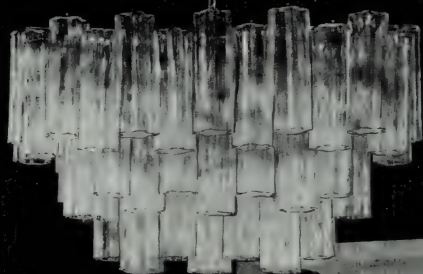
Showrooms San Francisco: Suite 401, Western Merchandise Mart II Chicago: Suite 1883, Merchandise Mart Honolulu: 1221 Kapiolani, 5th floor
Seattle: Columbia Carpets and Sound Floor Coverings, Northwest Furniture Mart Dallas: Suite 9025, World Trade Center

Piano courtesy of Kawai

camer glass inc.

979 THIRD AVE. NEW YORK, N.Y. 10022 - (212) 838-8576

Lighting Fixtures of Hand-blown Glass



CHICAGO: Design Galleries, Inc., 325 N. Wells Street
BOSTON: Leonard B. Hecker Assoc., 420 Boylston Street
MIAMI: Designer's Collection, 151 N.E. 40th Street
LOS ANGELES: International Lighting Concepts, 1933 So. Broadway
PHILADELPHIA: J.W. Showroom, 2400 Market Street
WASHINGTON, D.C.: J.W. Showroom, 1010 Wisconsin Ave., N.W.

Through Architect or Interior Designer

Write For Catalog

The Manheim Attitude

Empire mahogany
console with bronze
doré mounts and
marble top,
fully accessorized.
Inquiries are invited.

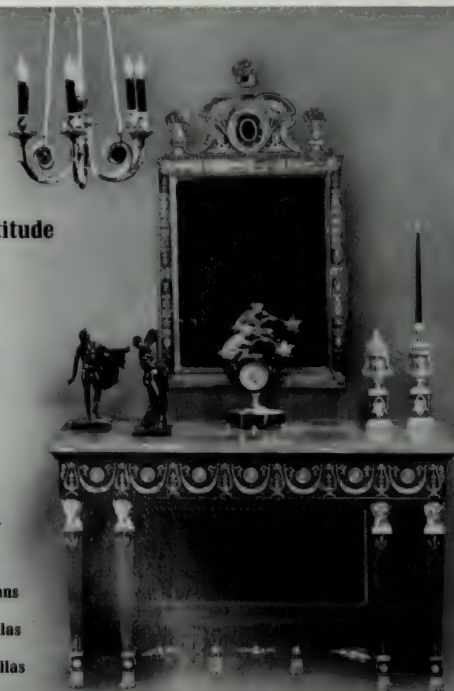
Manheim Galleries

409 Royal St., New Orleans
504-568-1001

2320 Fairmount Ave., Dallas
214-742-2364

320 Decorative Center, Dallas
214-742-2364

(This Gallery for the Trade Only)



#1

NATIONAL BESTSELLER

JUDITH KRANTZ



*Princess
Daisy*

A NOVEL BY THE AUTHOR OF *SCRUPLES*

"Judith Krantz has written the glamour novel of the year, if not of the decade...[with] the same storytelling assets as *Scruples*, only more of them."

— John Barkham
Reviews

"Krantz' novel is the most wonderful in years... a positively gorgeous reading experience."

— SHIRLEY EDER,
Detroit Free Press

- A Literary Guild Main Selection
- 325,000 Copies in Print
- Fourth Printing

\$12.95, now at your bookstore

CROWN

SMART STRATEGY...



LEASE IT.

Think of the deals that are made here! Meet with your clients in a relaxed atmosphere that reflects your good taste and inspires their confidence.

Antiquarian Traders has made it easy. We eliminate the time consuming search and high capital expenditure of buying. Lease from the largest and choicest collection of antique office and residential furniture ever assembled. Over 5,000 hand-picked museum quality pieces.

ANTIQUARIAN
TRADERS

With our convenient lease/purchase program, we furnish stately conference rooms, comfortable reception areas and tasteful executive offices. All beautifully restored, and at affordable monthly rates.

Make your office as comfortable as your home and receive the benefits of a tax deduction besides. After all, you've earned it. First impressions count...so visit our Melrose showroom or block-long warehouse today. Bring your decorator or use ours.

"Rare and Unusual Antiques for Home and Office"

Showroom: 8483 Melrose Ave., Los Angeles, CA 90069 • (213) 658-6394 • Leases & Sales: Mon.-Fri. 10:00-6:00, Thurs. Eve. till 9:00, Sat. & Sun. 12:00-6:00
Warehouse: 1050 Stanford Ave., Los Angeles, CA 90021, (213) 627-2144 • Appointment recommended.



ORIENTAL FINE ARTS

ANTIQUES AND FURNITURE



LARGE FAMILLE-ROSE FISH BOWL WITH FIVE DRAGONS ON YELLOW BACKGROUND. 19" x 21"

King's Art Gallery

529-531 N. La Cienega Boulevard
Los Angeles, California 90048
phone (213) 657-5063

Y. C. King & Sons

308 N. Rodeo Drive
Beverly Hills, California 90210
phone (213) 271-9049

**UNITED WAY
FOLLOWS AN OLD
AMERICAN CUSTOM
WHEN IT COMES TO
DISTRIBUTING FUNDS:**



**LET THE PEOPLE
DECIDE.**

If people are good enough to volunteer their time and money each year and make United Way a success, they're also good enough to decide how the funds are used.

A lot of ordinary people with extraordinary dedication devote long hours looking at budgets and community needs to determine how the money you give can be used to your community's best advantage.

And that's how United Way works. And why.



United Way
Thanks to you it works.
For all of us.

Ad A Public Service of This Magazine & The Advertising Council



Natural brown six sided .92 carat diamond
Philip Monroe design of 18 karat yellow gold

PHILIP MONROE JEWELER

Registered Jeweler, Certified Gemologist, American Gem Society
527 Pine Street - Seattle (206) 624-1531



ARTHUR ELROD ASSOCIATES, INC.

850 North Palm Canyon Drive

Palm Springs, California

714 325-2593



HAROLD BRODERICK, A.S.I.D.

PHOTOGRAPHY BY: CHARLES SCHNEIDER

italdesign

center, inc.

FINEST ITALIAN CONTEMPORARY FURNITURE and ACCESSORIES



italdesign center, inc. • Suite 547 • Pacific Design Center • 8687 Melrose Ave.

italodesign

center, inc.



Los Angeles, California 90069

• 213/659-6764

• Telex 687476



A Thing of Beauty Is A Joy
Forever...

Ceramic Tile's natural
beauty lives beyond our life-
times and for generations

to come. Never fades, never
wears, never requires wax-
ing...just an occasional
mopping. For a list of com-
panies who will send you

their latest product cata-
logs, write to CERAMIC TILE
INSTITUTE 700 North Virgil
Avenue, Los Angeles,
California 90029.

Three years ago in the tradition of the Crystal Palace, the Eiffel Tower, and the geodesic domes of Buckminster Fuller, architect Helmut Schultz designed a house for himself above Beverly Hills that has since become synonymous with "high tech" in Southern California. The result is a house of the future in a great tradition: Interchangeable parts, nuts and bolts, bar-joists & beams, pipes & ducts all exposed in primary blues, yellows and reds. The house steps down the hill in three levels, with distant views of the ocean and city from broad decks. The kitchen/family room looks down to the 2 story living room with sunken fire pit & suspended hearth. And yes, there are three bedrooms, two baths. But the room count counts not; for walls too, are interchangeable. The entire lowest level is a studio.

HIGH TECH

The format is vigorously industrial, but the scale is human and full of surprise...The industrial aesthetic turned architectural calisthenic. \$485,000.



Photograph by: Helmut Schultz



Bob Crane & Associates Realtor
From Cottages and Condominiums to Frank Lloyd Wright

Sunset West 7656 Sunset Boulevard, 874-3311

Los Feliz/Silver Lake 4640 Hollywood Boulevard, 665-1121



Wallaby

7468 Girard Avenue, La Jolla, California 92037
714/459-1800



REGENCY

Antiques & Interiors

Importers of Select English and French Antiques
6820 Pacific Avenue, Stockton, California
Telephone 209/957-1722

WILLIAM F. KRUSE • INTERIOR DESIGNER



Showroom of
fine Italian imports
featuring
fountains • statues
terra cotta urns
balustrades • columns
bronze and ceramic sculpture
Custom designs available

Sculpture Design Imports,

The essence of Old Italy

416 South Robertson Boulevard
(South of Burton Way)
Los Angeles, CA 90048
(213) 858-8266

D



© S.T. Dupont, 1979.

And above all, S.T. Dupont

ORFÈVRES À PARIS

For over a century, the name S.T. Dupont has been synonymous with expert craftsmanship, precious materials and classic French design. Uncompromised detail – the 500 steps and 6 months required to craft just one of our lighters, the hand-applied authentic Chinese lacquer on our lighters and writing instruments, the 18-karat gold points on our fountain pens, the rich vegetal-tanned hide of our hand-crafted leather goods – distinguish S.T. Dupont accessories. For the S.T. Dupont Brochure, write to our American address: S.T. Dupont, 55 Cambridge Parkway, Cambridge, MA 02142.

Available at all Saks Fifth Avenue stores.

IN THE SHOWROOMS

Flowers by Design: Spring Fabrics

By Jeffrey Simpson

FROM THE FAMOUS TAPESTRY KNOWN AS *The Hunting of the Unicorn*, woven in late-Medieval Flanders, in which flowers fill the field where the mythical beast is fenced, to millefiori paperweights, those nineteenth-century bibelots that trapped "a thousand flowers" in glass orbs, the blossoms of spring have traditionally appeared as thickly in art as in nature. But where the tapestries, embroideries and paperweights of the past were often one-of-a-kind products of artisans who sometimes took years to produce their offerings—which were sequestered by the aristocratic few who commissioned them—today's fabric showrooms bloom luxuriantly every year with flower designs that seem vibrant enough to be gathered by the armful.

Realistic and Stylized

This spring's new fabrics range in design from elaborate gardens crowded with contrasting flowers to simple patterns of leaves. In one case the flower design is derived from antique flower sketches, so that art imitates art. The flowers in the showrooms are both realistic and stylized, some so true to nature that they seem to carry a perfume, while others are hot pink or the color of pale straw, so that they seem to have been reduced through a prism to an essential hue, an essential tone.

One of the more traditional new prints is the verdant *Country Garden* at Rose Cumming. As lively as the measures of the traditional "Country Gardens" melody, this glazed English chintz sprouts large fronds and leaves, as well as narcissus, daisies and wild lilies. Suggesting summer moods, from rain to shimmering heat, the fabric is available in gray, off-white or lacquer-red background. Equally merry, but more formal, is Rose Cumming's *Fleurs de Pommiers*, in which the pink apple blossoms of the title grow



Rose Cumming's *Country Garden* is an English chintz with a gray, white or red background.



Lotuses bloom from a trellis in *Baroque*, a cotton fabric or vinyl wallcovering shown at China Seas.



Papiers Japonais is one of the Italian fabrics and wallpapers by Kazumi for Clarence House.

miraculously with roses, from the same brown branches twisting across a white background. The same floral pattern appears in a translucent white-on-white effect in the background, creating a shadowy image.

Timelessness in Design

At China Seas, an Oriental timelessness seems captured in the waxy white lotuses of *Baroque*, suspended against their geometric trellis on a background of Wedgwood blue. The cotton fabric, which is available in four other color combinations, has an accompanying vinyl-coated paper wallcovering. *China Seas' Kuta Border*, named for a district in Indonesia, was first conceived as an adaptation of a batik pattern, as so many China Seas fabrics have been. *Kuta Border* has been translated from the traditional batik colors of tomato red on a sand background to a white floral pattern with a meandering floral border on Wedgwood blue.

From country life to city life to the life of the mind and the memory: Kazumi, the Japanese designer whose work appears at Clarence House, has translated flower images of his childhood into striking fabric designs where the subtlety is expressed in detail, rather than in simplicity. *Papier Japonais* is derived from an early-twentieth-century Japanese sketchbook. The cinnamon color of the background is defined as overlapping rice-paper pages outlined with a black hairline and browned noticeably toward the edges. Placed singly on the pages are carefully drawn flowers in clear, sometimes pastel colors. At the bottom corners of the pages, Japanese characters in their vertical columns emphasize the design's similarity to the formal beauty of a meticulous botanical rendering. The detail of the design is also expressed in the elaborate production of the fabric, which is

continued on page 214

Renaissance revisited.

Benvenuto Cellini, master goldsmith and sculptor of the Italian Renaissance, inspired today's Rolex creations which bear his name. The Benvenuto Cellini Collection. Handcrafted watches in rare, limited editions. A modern Renaissance in timekeeping, in jewelry, in art. Only at fine Rolex jewelers.



The watches from left to right: Ladies' 18kt. white gold surrounded by 22 full-cut diamonds. Men's 18kt. yellow gold with charcoal-striped dial. Ladies' 18kt. yellow gold with matching mesh bracelet.

Write for brochure. Rolex Watch U.S.A., Inc., Dept. C140, Rolex Building, 665 Fifth Avenue, New York, New York 10022.
Geneva • Bombay • Brussels • Buenos Aires • Caracas • Cologne • Dublin • Hong Kong • Johannesburg • London •
Madrid • Mexico City • Milan • New York • Paris • Sao Paulo • Singapore • Sydney • Tokyo • Toronto

The things you own reflect your personal standards.
Protecting them should reflect those same standards.
That's why it's important to select an insurer who,
for generations, has made protecting personal
treasures a specialty.

Chubb Group of Insurance Companies
100 William Street, New York, N.Y. 10038



Part of owning it
is protecting it.

Jewels by Harry Winston

There are very few products in this world
for which there is no competition.



In cabinetry, it's Mutschler and it always will be.

*To receive your complimentary copy of Mutschler's portfolio
of cabinetry please write, Mr. Alan M. Kurzman in Nappanee.*

Mutschler, A Triangle Pacific Company, 302 South Madison St., Nappanee, IN 46550, (219) 773-3111

continued from page 210



Hinson's *Rella* is available in six color combinations in a fabric or a matte vinyl wallcovering.



Ginkgo, reminiscent of the tree, is a glazed cotton chintz or a wallpaper available at Carleton V.



Diane is filled with garlands of buds, in glazed cotton chintz or vinyl wallcovering at Woodson.

screened twenty-seven times. It is also available in wallpaper. The fascination of nineteenth-century Europe with the beauty of things *japonais* is called up, as well as a personal memory of Kazumi, in the fabric *Umeiko*. This glazed cotton fabric in a delicate floral print was drawn from the wedding kimono of Kazumi's grandmother. The six combinations of the fabric cover the range of summer pastel colors.

In no way elaborate, but elegant and fresh, *Rella*, at Hinson & Company, presents a pattern of dark green leaves on white in its most striking of six color combinations—five in cotton and the other in natural linen and cotton. *Rella* is also available in a matte vinyl wallcovering. The fabric has the integrity of country furniture, where the form of an object perfectly suits its function. The design is intended to suggest grass leaves pulled from the ground and thrown on a white sheet.

At Carleton V, one of the spring fabrics is almost the photographic negative of Hinson's *Rella*. Rather than green leaves on white, *Ginkgo* shows white fan-shaped images of the tree's leaf against a celery-colored background. The ginkgo tree, cultivated for

its foliage, has become as much a part of Occidental city life as the plane tree, and it contributes a moment of drama in the fall, when it loses its leaves overnight. The *Ginkgo* fabric, made of glazed chintz with the clusters of silhouetted leaves accented by red berries, suggests a pocket-handkerchief city lawn covered by leaves. The design is also available in wallpaper.

At Woodson, flowers are associated with their principal votaries—women—as well as with the season. *Diane*, *Liane* and *Lillian* are all cotton prints that sport tendrils, abstract blooms and tiny buds in a multitude of color combinations. A glazed cotton chintz or a vinyl wallcovering, *Diane* ranges through lilac, beige, and gray backgrounds with leaves and such flowers as daisies, lilacs and buttercups, rendered both in natural colors and reduced to the solitary hues of wheat and bright pink. *Liane*, an unglazed cotton, comes in a white background, bordered with a wavering paintbrush line, and covered with large single-colored blossoms designed in an expressionistic way. *Liane* bridges the gap between the innovative and the expected in a floral-patterned design.

Lillian is a miniature version of *Diane*, with expressionistic dots for flowers, and green lines for leaves and stems.

Foliage and flowers this season, whether simple or complex, cluster lavishly and lushly and tend to fill their spaces. To the degree that the gardens of yesterday made maximum use of their space, the flower designs are traditional; to the degree that traditions are lavender scented, the flower designs are suggestive of the past; but the variety of image, the range from the representative to the abstract, and from East to West, could only have come in our own day. A day where the organic and the hothouse bloom rejoice together in a total unity.

From such a riot of natural forms, the next step may be a return to the imposition of geometric forms where conceptual design sets the standard. Perhaps, as spring turns to summer and summer turns to fall, fabric designers may follow the practice Cézanne claimed for his still lifes, and paint, not the fruit and flowers, but the spaces in between. □

Designs featured this month in "In the Showrooms" are available through interior designers.

Because you deserve the best of both worlds.



At Whirlpool, we understand the virtues of traditional cooking methods. And the benefits of modern microwave cooking. That's why we've put them together in our newest combination range.

There's a big self-cleaning oven on the bottom. For all the slow, baked-in goodness that conventional cooking can give.

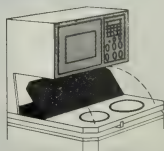
There's our most advanced microwave oven on top. For all the speed and con-

venience that microwave cooking can give.


And in the middle, burners you can cover with a counter top. For a quick clean-up whenever you need it.

All designed to help make everything you cook delicious.

Because at Whirlpool, we know we've done our best when your food tastes its best.




Whirlpool
Home Appliances
Quality. Our way of life.



Nothing compares with life in Monte Carlo.

And nothing in Monte Carlo compares with life at the new Parc Saint Roman development.

This stunningly designed and appointed residence, set in its own large and luxuriant gardens, will be completed in early 1981.

The apartments, of which only a limited number remain available, all have air-conditioning and the highest standard of finish. Most also have breathtaking terrace views.

Parc Saint Roman is one of the last park developments in Monte Carlo. And with its own saunas, swimming pool and bar will provide a luxurious life for residents.

Which is why an apartment at Parc Saint Roman is more than just a very valuable asset. It's also an investment in a good life.

Life at Parc Saint Roman. Monte Carlo.

Write to Parc Saint Roman, Sales Office
Department AD2, 7 Avenue Saint Roman,
Monte Carlo for full details. Or telephone
Monte Carlo (93) 50.84.44. Telex 479223 MC.

Residence du
Parc Saint Roman
PQ

AN INVEST INTERNATIONAL CAP. CORP. DEVELOPMENT



LUXURY KNOWS ITS PLACE.

People who know luxury come to us for the compassionate service. And a host of luxurious little extras that only we can offer.

Like the luxury of a free loan car when the Mercedes you bought new from us is in for maintenance.

Like a full staff of hand picked master mechanics, affording you the luxurious peace of mind of knowing your car will be fixed right the first time.

Or like having us clean your windows

before you pick up your car. Small things which aren't really luxuries, but just plain good service. The kind of service you get from people who really care about you, before and after the sale.

We think our kind of treatment will matter to you if you're the type of person who buys or leases a Mercedes from us in Beverly Hills.



BEVERLY HILLS LTD.
THE PLACE TO BUY THE CAR.

8833 Wilshire Boulevard, Beverly Hills, CA 90211-213/659-2980



Heriz

Antique Serapi

Capture its beauty.
Seize its colors of fire.
Gaze on the perfected
loveliness
of this intriguing carpet

An original masterpiece
from the
J.H. Minassian Collection.

10' x 8'
Circa 1860

J. H. Minassian & Co.
THE EXCLUSIVE ORIENTAL RUG STORE

Our Service Department offers expert cleaning, repairing,
re-weaving, and free appraisals. We invite Decorator inquiries.

ORIGINALLY AND NOW AT THE SAME LOCATION SINCE 190

LOS ANGELES • 401 SOUTH VERMONT • CA 90020 • TEL (213) 383-1397 • ZURICH • TEHERAN

Willem van den Berg

(1886 – 1970)



HEAD OF THE FISHERMAN

Charcoal Drawing

10 X 8

MONTH OF MAY . . . Beautiful selection of Limited Edition Signed prints by:
Peter Ellenshaw - Alan Maley - Bob Timberlake - Eyvind Earle - Gatja Rothe

MAY WE SEND YOU A BROCHURE?

CONACHER GALLERIES

124 Maiden Lane, San Francisco, CA 94102 (415) 209-5447

IN OUR SHOWROOMS BY-THE-SEA

CIRCA 1780

CIRCA 1792



Left: Bog Oak Long Case Clock made by Jones & Son, Wales, 1780. Twenty four hour chain work. Sailing Ship Moves Across Dial. 20½" w, 11½" d, 7' h.

Right: Rich Patina in Butternut Tall Case Clock made by Abel Hutchins, New Hampshire, 1792. 20½" w, 11½" d, 7' h.

COLBY ANTIQUES OF SAN CLEMENTE, INC.

510 NORTH CAMINO REAL, SAN CLEMENTE
CALIFORNIA 92672 PHONE (714) 492-5130



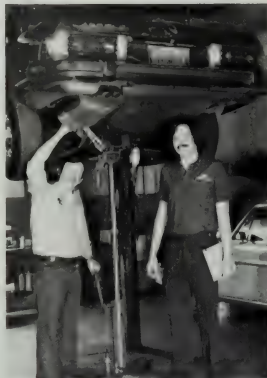
One of a kind originals, transluents, bas relief impressions of natural elements by California designer to the trade.

ALTHEA HARPER

Custom Designs in Plastics and Metals

116D Bryant Street, Ojai, California 93023
805/646 3641

Award Winning Service



When you own a Mercedes Benz, you expect the finest in performance as well as luxury. That's why W. I. Simonson, Inc. employs award-winning technicians like Clark Bauman and Ted Kelso—men who understand and care about the precision engineering of your car.

For over 40 years, we've provided automotive service that owners of a Mercedes Benz expect—and deserve.

A factory-authorized Mercedes Benz dealer... new and pre-owned sales and leasing.

W. I. SIMONSON, INC.

"A Tradition of Excellence" Since 1937

17th & Wilshire Blvd., Santa Monica, California
(213) 829-4511 • 870-4841



Opening Spring 1980

STEVE CHASE ASSOCIATES

69846 Highway 111, Rancho Mirage, California 92270 714-324-4602

FUB ADIL BESIM



Adil Besim & Co., Inc. - Fine Oriental Rugs and Tapestries
370 South Lake Avenue, Pasadena, California 91101
(213) 795-7589 (213) 681-7031

Vienna · Zurich · Innsbruck · Pasadena

TEST YOUR E.Q.

(Economics Quotient)

CAN YOU ANSWER THESE BASIC ECONOMIC QUESTIONS?

True False

- ☐ ☐ (1.) In 1975, Federal, state and local governments spent about \$7,500 per household.
- ☐ ☐ (2.) Producers of goods outnumber producers of services in our economy.
- ☐ ☐ (3.) Less than four per cent of the U.S. labor force are agricultural workers.
- ☐ ☐ (4.) U.S. coal reserves are the world's largest.

If you found these questions tough, your Economics Quotient, your E.Q., could probably stand some improvement.

It's important. Not just because we all face some important decisions about our economic system. But because the more you know about our system, the more you'll be able to make it work for you.

A special booklet has been prepared to help you learn more about what makes our American Economic System tick. It's fact-filled, easy reading and free. It's also an easy way to raise your E.Q.

For your free copy, write "Economics," Pueblo, Colorado 81009.

ANSWERS: 1.T 2.F 3.T 4.T

The American Economic System

We should all learn more about it.



A public service message of
This Magazine & the Advertising Council
& the U.S. Department of Commerce



From The Serluna Collection. Photograph: Peter Hurst

MING IS AT HOME IN THE WILSHIRE HOUSE

The Ultimate Condominium • From \$950,000



WILSHIRE HOUSE

10601 Wilshire Boulevard • Los Angeles, California 90024 • (213) 274-7811



Robert Brian Company

A leading importer dedicated to bringing Japan to you.

Offering an exceptionally large variety of: Iansu, Hibachi, Imari,
Obi, Ceremonial and Utilitarian items.

May we purchase for you on our next buying trip?

Galleria Design Center • Showroom #239/209 • 101 Kansas Street,
San Francisco, California 94103 • (415) 621-2273

Remember,
only you can
prevent
forest fires.

I can't



I can't



I can't



A Public Service of This Magazine
& The Advertising Council

KWAI FEI: "Ladies of the Court,"
this beautiful print from a document,
circa 1880, captures the state of the
art of Oriental design. Intricately
reproduced with 21 screens on glazed
cotton chintz, 28" repeat. Available
in (4) colorways: jet (shown),
shell, yellow, and sky.

STROHEIM & ROMANN

Showrooms: 155 East 56th St., NYC; Atlanta; Boston; Chicago; Dallas; Los Angeles; Miami; Philadelphia; San Francisco.



Tad Gilmore's Antique Register

A NATIONAL TRAVEL-GUIDE DIRECTORY OF ANTIQUE AND FINE ART DEALERS

California

CONCORD

Mercantile Antiques

The Willows Shopping Center
1975 Diamond Blvd. Zip 94520
Ph (415) 676-2440. Hrs 10-9, 10-6Sa, 12-5Su.
This brand new giant among antique cooperatives offers one of the largest selections in the U.S. 32,000 square feet on four unique circular floors. Specializing in American Oak, Bedroom suites, dining tables and chairs. Complete architectural store interiors. Classical juke boxes, commercial antiques and period antiques, Victoriana. An elevator, restaurant and plenty of free parking. Circle #45 for brochure.

LA JOLLA



Thomas R. Ladner Antiques

414 La Canada Zip 92037
Ph (714) 494-6505 Hrs 9:30-5:30, cl Su.
Since 1937 presenting one of the largest collections of fine Oriental art. Porcelains, screens, bronzes, jewelry, snuff bottles, netsukes, lacquer and furniture personally selected on world wide trips to the P.R. of China, Japan and Europe. Also, in Palm Springs. Circle #30 for brochure.

LAGUNA BEACH

Warren Imports — Far East Fine Art
1910 S Coast Hwy Zip 92651
Ph (714) 494-6505 Hrs 9:30-5:30, cl Su.
Since 1937 presenting one of the largest collections of fine Oriental art. Porcelains, screens, bronzes, jewelry, snuff bottles, netsukes, lacquer and furniture personally selected on world wide trips to the P.R. of China, Japan and Europe. Also, in Palm Springs. Circle #30 for brochure.



One of a pair
of Early 19th Century
Classic Japanese Buddhist Monk's
Temple Chairs. Burnished Red Lacquer
and Etched Bronze Hardware
Graceful Back Panels of Gold Leaf
and Delicately Carved Diaper Pattern
with Matching Leather Seat
32 1/2" w, 24" d, 39" h
From Warren Imports of Laguna Beach

CHICAGO'S LARGEST ANTIQUE DEALER

featuring
FURNITURE
French English & Continental
ORIENTAL ART
Large & varied selection

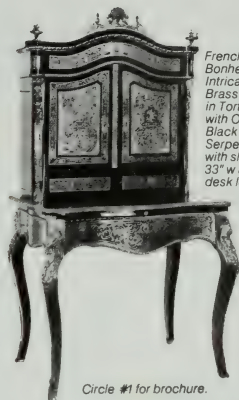
BRONZES PAINTINGS
CHANDELIERS SILVER
PORCELAIN CLOCKS
ART GLASS BRIC-A-BRAC
DOUGHTY & BOEHM BIRDS
& much much more all at

Dorrose Galleries

751 N. WELLS • 312/337-4052
Monday - Saturday 10 to 5

We are interested in purchasing
worthwhile ART of all periods

WHOLESALE & RETAIL
VISA & MASTER CHARGE



Circle #1 for brochure.

French Boule
Bonheur du Jour.
Intricately inlaid
Brass Ornamentation
in Tortoise Shell
with Ormolu Trim on
Black Ebony Frame.
Serpentine drawer
with slide above.
33" w and 22 3/4" d at
desk level, 5' 2 1/2" h.



Connecticut
"Mahoganized"
Cherry Highboy.
Originally made for
Augusta Birge Pomeroy
Seymour, Circa 1740. 36" w, 17 1/4" d, 5' 5" h.

COLBY ANTIQUES OF SAN CLEMENTE

In Our Showrooms By-The-Sea. 510 North Camino Real, San Clemente, California 92672 (714) 492-5130



Boone's Antiques, Inc.

Hwy 301 South
Wilson
North Carolina
(919) 237-1508

Imported & American Antiques
Wholesale & Retail
4996 Old Versailles Rd. 1 m. West Blue Grass Airport
Lexington, Kentucky (606) 254-5335

Hwy 207
1/2 M. East of 195 Exit
Ruther Glen, Virginia
(804) 448-2500

Ten acres of imported and American antiques with three locations to serve dealers and collectors. Wholesale and retail. Design trade encouraged. Circle #5 for brochure.



Walnut Wooten
Postal Desk, 1874
Circle #24 for brochure.

CORINTHIAN STUDIOS

20506 SARATOGA-LOS GATOS ROAD/SARATOGA, CA 95070 / (408) 867-4630

LOS GATOS

Berg's Antiques 303 N. Santa Cruz A.
Ph (408) 354-3716 Cl Sun, holidays
Finest in china, porcelains, glass and lac

PALOS VERDES / ESTATE



The Gallery

35 Malaga Cove Plaza Zip 90274
Ph (213) 375-2212 Hrs 11-5, cl Sun.
Established in Japan since 1964 special in Oriental antiques. Situated in a distinguished shopping area. 17th, 18th C. screen furniture, kitchen chests, paintings, ics, jade, Mongolian and Chinese jewelry ccessories. Appointments suggested. Es purchased. In Tokyo at 11-8 Akasaka Ich Minato-Ku, Tokyo 107. Ph 585-4816.

SAN CLEMENTE

Colby Antiques of San Clemente
510 N. El Camino Real Zip 92672
Ph (714) 492-5130, 492-2620 Hrs 11-5
Investment quality antiques are stressed.
19th C. English and European. Formerly of
O'Call Pasadena. Circle #1 for brochure

SAN FRANCISCO

Antique Faire

1700 16th Street at Showplace Square S.
Ph (415) 863-3914 Hrs 10-5, cl Sa, Su.

One of the West's lea-
trade sources specializ-
quality County French
ques. Always a large se-
lection of fine armories, il-
neteries and tables. C-
through your dealer,
signer, or architect. W-
direct for brochure.

Edward's 1799 Antiques

1799 Union Street
Zip 94123
Ph (415) 928-2919
Hrs 10-6, cl Sun.
Specializing in fine Vienna
Regulators and other choice
clocks—all guaranteed for
one year. A mix of period En-
lish, French & Austrian fur-
niture and objet d'art makes
this intimate shop a delight to visit.
Circle #19 for brochure.

Heritage Place 44 Gough St.
Between Market and Mission
Ph (415) 431-8950 Hrs 10-6, Su 12-5, cl M.
Inside this old biscuit factory rare antiq
await discovery. More than 50 of Califor
most prestigious antique dealers ca-
home and each has its own showroom. La
collections of English, French and o
Continental furnishings, objets d'art and
talic treasures fill to overflowing this o
huge factory.

SAN JOSE

Classic Antiques 2210 Lincoln Ave.
Ph (408) 264-0604 Hrs 10-5 daily
Six dealers with a general line, collectib

SAN JUAN BAUTISTA

Lillian Johnson Antiques 405 Third St.
Ph (408) 623-4381 Hrs 10-5, cl M, Tu, Th, F.
Haviland matching service specialist with o
2,000 patterns in stock. General antiques ca-
Write today for free brochure telling how
can be on our want list for your pattern o
missing pieces. We buy and sell. Circle #21
brochure.

SANTA MONICA

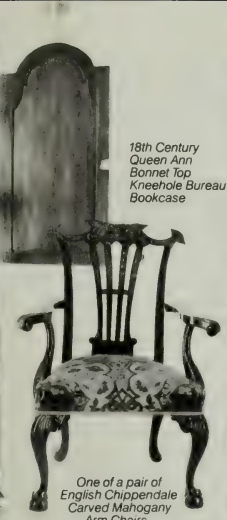
I. M. Chait Gallery 2409 Wilshire Blvd.
Ph (213) 828-8537 Hrs 11-5, cl Su.
Specialists in Oriental fine arts featuring ja
porcelains, enamels, ivories, netsuke, ca
ings, bronzes, snuff bottles, lacquer. Mem
Appraisers Association of America, Inc. Exp
appraisals. Circle #3 for brochure.

SARATOGA

Corinthian Studios
20506 Saratoga-Los Gatos Rd.
Ph (408) 867-4630 Hrs 9-5:30, Sun 12-5:
A gallery of fine antiques for discrimina
collectors. The very best in every categ
Estates purchased worldwide. Send for fr
publication "The Illustrated History of Fren
Furniture and the Decorative Arts." Here is t
best way to keep straight the different perc
of French antiques. An easy to understand
illustrated history. Circle #4 for "History"
and #24 for general brochure.

STOCKTON

Regency Antiques and Interiors
6820 Pacific Ave. Zip 95207
Ph (209) 957-1722 Hrs 10-6, 12-6 Su, cl M
Importers of general antiques, furnishings, o



18th Century
Queen Ann
Bonnet Top
Kneehole Bureau
Bookcase

One of a pair of
English Chippendale
Carved Mahogany
Arm Chairs

Georgian Walnut
Bonnet Top Highboy
with Secretary Drawer

Clements Antiques of Texas, Inc.

I. 20 at Farm Road Exit 740 Forney, Texas 75126. Only 20 minutes from Dallas (214) 226-1520 Circle #23 for brochure

Hurry Tad, and register me

with the following antique dealers I have circled the items I want and have included \$1 for handling. Process my requests and forward them on to the companies indicated. Enclosed you will find \$_____ which includes the \$1 for handling as well as any costs requested. My check is made payable to Tad Gilmore.

- Colby Antiques Brochure Free
- I. M. Chait Brochure Free
- Corinthian Studios
"The Illustrated History of French Furniture and Decorative Arts" Brochure \$2
- Boone's Antiques Brochure Free
- Ronin Gallery
"Shunga the Erotic Art of Japan" Catalog \$12.00
- Ronin Gallery
"Images of the Floating World" 1680-1930 Woodblock Prints, Netsuke, Inro Catalog \$5
- Ronin Gallery
"Autumn of Ukiyo-e" Masters of the early 20th Century Catalog \$10
- Ronin Gallery
"Utamaro 1753-1806" Woodblock Prints Catalog \$10
- Ronin Gallery
"Sasaku Hanga" Creative Woodblock Prints 1913-1976 Catalog \$5
- Ronin Gallery
"Yoshitoshi" 100 Views of the Moon Catalog \$5
- Ronin Gallery
All Six Catalogs \$45
- Ronin Gallery Brochure Free
- Christy Donoghue Antiques Brochure \$1
- Edward's 1799 Antiques Brochure Free
- Lillian Johnson Antiques Haviland Brochure Free
- Clements Antiques of Texas Brochure Free
- Corinthian Studios Brochure Free
- Riffmoor Color Brochure \$2
- Carousel Mid West Brochure \$5
- Warren Imports Brochure Free
- Ching Brochure Free
- Westlake Architectural Antiques Color Brochure \$4
- TK Oriental Arts and Antiques Brochure Free
- Mercantile Antiques Brochure Free
- North Dallas Antique Gallery Catalog \$2
- English Period Antiques Photographic Catalog \$2

Name _____

Address _____

City _____

State _____ Zip _____

Mail coupon to
Tad Gilmore
P.O. Box 42345
San Francisco, CA 94101
(415) 673-3644

May 1980

VALUABLE COUPON

MIAMI
3035 Grand Ave.
(305) 448-3111 Zip 33133
ental antiques and decorative accessories of the highest quality. Fine porcelains, netsuke, cloisonne, bronzes, Satsuma, Ivory, Old Oriental furniture. In the Coconut Cove area of Miami. Circle #39 for brochure.

MIAMI
2385 Coral Way
(305) 854-7323 Hrs 10-4, cl Su
pecializing in Oriental Porcelains from the 17th, 18th, 19th C. Imari, Chinese furniture, lanterns. Appointments suggested. Interior design service.

MIAMI
0.E. Chestnut Lobby
(312) 337-2222 Appointment suggested

CHICAGO
Antique Chinese porcelain spoon: #143. Jade dragon with gold tamma. 6" long. "Tao" period: 19th Century. From largest collection in the world.

DANVILLE
Riffmoor
Riffmoor Lexington Rd. Zip 40422
(606) 236-6582 Hrs 9-5, Sa 9-12, cl Sun.
ver 50 years of dealing with 17th, 18th C. English and continental furnishings. Direct importations. Specializing in country oak and holly walnut. Complete interior design service. Circle #26 for brochure.

LEXINGTON
Boone's Antiques of Kentucky
96 Old Versailles Rd. Zip 40504
(606) 254-5335 Hrs 8:30-5:30, cl Su.
7,000 sq. feet filled with period English and American furniture, accessories, porcelains, oriental. Wholesale/Retail. Design trade encouraged. Circle #5 for brochure.

LOUISVILLE
Lasscock Interiors, Inc.
5 Chenoweth Ln. Zip 40207
(502) 895-0212
pecializing in fine 17th and 18th C. English antiques, paintings, accessories and Oriental rugs.

NEW YORK
NEW YORK CITY
Ronin Gallery 605 Madison Ave. Zip 10022
Ph (212) 688-0188 Hrs 10-6, cl Su
Largest selection of fine 17th through 20th Century Japanese woodblock prints in the United States. Send for six catalogs: "Images of the Floating World", "Autumn of Ukiyo-e", "Utamaro 1753-1806", "Sasaku Hanga 1913-1976", "Yoshitoshi Taiso", and "Shunga The Erotic Art of Japan". Circle #7, 8, 9, 10, 11, 12, 13, 14

North Carolina
WILSON
Boone's Antiques, Inc.
Box 3796 Hwy 301 South
Ph (919) 237-1508 Hrs 8-5:30, Sa 8-5, cl Su
Direct importer of fine period American and English furniture and accessories. Oriental porcelains and carpets. Retail and Wholesale. Circle #5 for brochure.

Texas
AUSTIN
Westlake Architectural Antiques
3315 Westlake Dr. Zip 78746
Ph (512) 327-1110 By Appointment
Presenting the finest quality European and American stained glass beveled leaded doors. Also, doors, panels, mantles, gates, chandeliers, carved doors, furniture and bars. One hundred page color brochure \$4. Circle #42 for brochure.

Texas
DALLAS
North Dallas Antique Gallery
4500 Sigma Rd. Zip 75234
Ph (214) 233-4777 Hrs 10-6, cl Su.
One of the US's largest European antique importers. Regular shipments from France, England, Germany and Austria. Extensive inventory of imported Early Grand pianos, armchairs, settees, chevelle mirrors, desks and bedroom suites. Specializing in the Bosendorfer piano. Circle #46 for brochure showing pianos.

English Period Antiques
1799 Union Street San Francisco, CA
Send for new photographic catalog of fine 17th and 18th century English oak walnut and fine mahogany furniture. Windsor chairs, tables, lowboys, coffers, chests, settees and more. All guaranteed. Dealer's courtesy. Fully priced and measured. Crated and shipped worldwide. Circle #47 for catalog.



FORNEY
Clements Antiques of Texas, Inc.
I-20 at Farm Road Exit P.O. Box 727
Ph (214) 226-1520 Zip 75126
The Southwest's largest source of antiques and fine art. Trade suppliers of antique furniture and importers from throughout the world. Estate auctions monthly. A short 20 minute drive East of Dallas. Circle #23 for brochure.

VICTORIA
Christy Donoghue Antiques
2424 N. Navarro
Ph (512) 573-7895
Fine European and Oriental antiques, paintings and objets d'art. Oriental rugs. Photos available. Dealer will ship anywhere. Circle #17 for brochure.

Virginia
RUTHER GLEN
Boone's Antiques, Inc.
Hwy 207 East 1/2 mile East I 95 Exit
Ph (804) 448-2500 Hrs 9-4, cl Su, M.
Largest selection in the area of fine period American and English furniture. 45,000 sq. ft. Dealers welcome. Circle #5 for brochure.

Washington
SEATTLE
Vintage House Antiques
19918 Aurora Ave. North
Ph (206) 542-2049 Hrs 1-4:30, cl Su, M.
A beautiful collection of choice silver, china, art glass, wicker and furniture.

TK Oriental Art and Antiques, Inc.

Send for our BIJIN-GA catalog illustrating Japanese woodblock prints of beautiful women. Museum and investment quality. Circle 1820-1845. By famous artist. Circle #43 for free catalog.

1785 Jamestown Rd. Williamsburg, VA
(804) 229-7720

The World of Mary McFadden

By Francesca Stanfill

IN FEW OTHER SPACES do opposites coexist quite so serenely: rough-edged cuneiform tablets beside conch-curved Noguchi bronzes; glistening Momoyama screens by stark, kitelike abstract paintings; a lacquered palanquin near a steel sculpture. With its sphinxlike stillness and its harmony of objects, color and texture, Mary McFadden's apartment is as inimitable as the refined, ethereal exotica that, in fashion design, has become her signature. "Style is reflective of one's knowledge and intellect," she once said, "worked out, refined."

Style is intrinsic to anything that Miss McFadden touches; her own definition of that quality might apply to the clothes that bear her label—diaphanous pleated tunics in rainbow colors, silks splashed with patterns inspired by Klimt or Matisse; to her jewelry—beaten gold lunulae that echo Celtic shapes, or twisted ropes hung with rock crystal; to her tablesettings—still lifes of fragile tinted glasses, vermeil spoons and rough-hewn African objects; and, finally, to herself. For the designer is as meticulous and stylized a creation as any of her possessions: a spare, elegantly clothed figure with geisha-pale skin, smooth-sculpted ebony hair and slender white hands with fingernails like pink almonds.

Designing for the Home

It was only a few years ago that Mary McFadden burst upon the fashion world with a new lexicon of evening clothes, which, in their use of color and shape, resembled art almost more than couture. Gradually she has entered other areas of design—fabrics, sheets, perfume, stationery—and given them her distinct stamp as well. "I consider myself basically a product designer," she says. On a lacquered chest in her bronze-ceilinged living room lie thick books with swatches of



At home, Mary McFadden prefers cultural diversity: Harvey Quakeman's shaped canvas, an Egyptian stone head, Japanese lacquer vessels.



Illuminated irregular shelving enhances Miss McFadden's array of contemporary ceramics and Barbara Schwartz's flower-shaped enamels.

her designs: swirling pastel-tinted wallpapers, boldly colored sheets. She is embarking on designs for glassware next, then for rugs and furniture.

While Mary McFadden has become known for her bold-patterned fabrics and her fearless, often unconventional use of color, her own Park Avenue apartment is geared less to decoration than to art—an eclectic mix of antiquities, orientalia, contemporary paintings and a collection of ceramics.

"Usually when I acquire a piece of art, it forces me to change everything else. When I change the pictures, I have to change the furniture.

"In fact, I've been working on designs for furniture by making drawings of total installations of rooms. I begin by sealing away the seating arrangement, so that it becomes, in a way, a complicated module—a bas-relief, really." She adds, "I'm more interested in the problems of displaying art, and how furniture is used to enhance, rather than detract from, objects. It's art that gives a room life."

A Cosmopolitan Collection

Her collection comes from every part of the globe, crisscrossing continents and civilizations: delicately etched jade pieces, gaping malgache statues, an eighteenth-century temple door of mother-of-pearl, a Lucite-encased Egyptian cat mummy, and—one of her recent acquisitions—a mural-size crayon and pencil drawing in coral and sea green, called *Seascape*, by contemporary American artist Ann McCoy. "A lot of it comes from travel," says Miss McFadden, "but a great deal is from New York resources and auctions. I think it's really the wonderful, odd ideas—more than objects themselves—that you find on trips." She recalls a recent visit to Lisbon and a trip to the famous garden Fronteira. "Incredible. That was the inspiration for a whole set of color changes for me—seeing all those outside walls painted blue. I came back and tried to create the same effect in my garden in Palm Beach. Now it looks wonderful."

Despite the kaleidoscopic population of objects, paintings and sculpture in her apartment, the overall effect is not one of clutter, but of absolute order and elegance. It is an elegance, a close friend once said, "like a mathematician's—the perfect number of



KitchenAid.
An incredible marriage of beauty and function.

KitchenAid appliances enhance the decor of any kitchen. But their beauty is more than skin deep. The KitchenAid dishwasher, long noted for its performance and reliability, now heats its own water in every complete cycle. This means it can operate with incoming water as low as 120°. So you can turn down your water heater and save 10% or more on your total home water heating costs. The KitchenAid trash compactor, with its Litter Bin® door, has many advantages other compactors don't offer. To add even more convenience, KitchenAid also makes a rugged stainless steel disposer and a 190° hot-water dispenser.

KitchenAid. Because it's worth it.

Hobart Corporation, Troy, Ohio 45374

Available with
Du Pont TEFLON®
soil & stain repeller



Wedgwood® Today

Fabrics with companion wallcoverings

This year marks the 250th anniversary of the birth of the world's most famous potter, Josiah Wedgwood. Schumacher has made this the occasion for augmenting its exclusive Wedgwood fabric collection with a new group of outstanding designs adapted from classic Wedgwood patterns. Artistic screen prints in beautiful colorations for creative interior design.

From Schumacher—the source for fine fabrics, carpets and wallcoverings.

SCHUMACHER

939 THIRD AVENUE • NEW YORK, N.Y. 10022

Available through interior designers and these and other fine stores:

B. Altman • Barker Bros. • Bloomingdale's • Bullock's • Burdine's of Florida • Castner-Knott • Dillard's • Famous-Barr • Foley's • Frederick-Nelson • Goldsmith's • J. L. Hudson • Hutfman-Koos • Macy's (San Fran.) • Marshall Field • H. C. Prange • Rike's • Sanger-Harris • Shillito's • Stewart's (Ky.)

A Timeless Work of Art in Bronze and Pewter by Philip and Kelvin LaVerne



Bronze, hand sculptured, inlaid with pewter.
Buried in earth to attain natural patinas of subtle beauty.
Depicting an ancient Chinese scene
in all its Oriental splendor.
The intricately carved base is a bronze casting.
A functional sculpture for the discerning collector.



CHAN-LI CABINET
16x49x32H

Philip LaVerne GALLERIES, LTD.

46 EAST 57 STREET, NEW YORK, N.Y. 10022 • (212) PL 2-2090

continued from page 220

BARBINI

The Barbinis have been making glass in Murano, Venice's glassmaking island since the seventeenth century.

This collection has special significance because of the blending of creative Italian contemporary design and functional American technology.



Nebula

22" high, 16" diameter. Hand-blown saline etched glass. Matching glass base. Chrome stem. Amber or rose quartz. 1-150W.



Bolla

22" high, 11" diameter. Hand-blown, varied intensity white and clear glass, varied thicknesses of concentric rings. 1-150W.

Through your designer.

**lighting
associates
inc**

305 East 63 Street
New York, N.Y. 10021
(212) 751-0575

Philadelphia: J.S.C. Inc. Marketplace
Los Angeles: Janus et Cie.
Dallas: Houston: Wailman Martin, Inc.
Chicago: Rozmalin/Michael Roberts
Miami: Bob Sapan's 39 East, Inc.

pieces, with the least amount of work."

How has she achieved this harmony of things, this sense of visual intellect? "It has all been thought out and designed," says Miss McFadden. "Each object has a specific place within an overall design, not only for the texture, but for the color and shape. There's an order to everything, very carefully

signature. And her extensive ceramics collection includes vessels of unusual beauty: a slender-necked eggshell-colored pitcher and a tall tea cup edged in lapis-lazuli blue, from a shop she recently discovered in Philadelphia. "Those pieces have the most incredible shapes," she comments.

Mary McFadden predicts: "I think



One of Mary McFadden's living room seating arrangements is demarcated by two large ceramic vessels by Robert Brady, flanking an 18th-century Japanese trunk; the fabric painting is by Kim McConnel.

worked out." She smiles. "I suppose that's from putting buttons on dresses.

"I think the care and precision with which objects are displayed gives a sense of harmony. In a helter-skelter space, I feel ill at ease." Order and balance, she says, are two essential elements of the feeling of luxury in a home. "Harmony is very important, combined with the art and the richness of textures; and the utilization of space; and the food one serves, the delicacy of its presentation."

Her color-gearred menus and table-settings, almost Oriental in their perfectionism and emphasis on aesthetics, have become something of a

what's going to happen in the eighties is that we'll all be spending more time in the house, and objects will begin to exert the same appeal as fashion. There will be extraordinary things, as opposed to the same old-fashioned stuff. We'll have the most beautiful plates, the most beautiful glassware." This fall she will introduce a collection of glassware manufactured in Sweden. While she will give no hint of the design, she does say, with a mischievous look, that the glasses will have "a fantastic new concept."

Nothing seems to give the designer more delight than enhancing the most pedestrian of objects with new beauty.

continued on page 226

QUADRILLE

WALLPAPERS AND FABRICS, INC.
979 THIRD AVENUE, NEW YORK, N.Y. 10022



continued from page 224

CHILMARK

Original Art By Living American Artists



A must for the serious collector: Chilmark sculpture in metal. Incomparable in its detail and energy and beauty. Shown here: "Rescue" 5½" h. x 5" l. x 4½" d. Cast in fine pewter on a mahogany base. Artist, Donald Pollard. Limited Edition, 2500. \$315.

Other fine metal sculpture in limited and registered editions, signed by the artists, from \$50 to \$1750. The only original metal sculpture of its kind in all the world. Send \$2 for a catalog: Lance International, Dept. AD, 225 Fifth Ave., New York, NY 10010.

a Lance International Collectible

Her sheets, for example, surge with color and bold, unbashful patterns. "The sheets become the art object," says Miss McFadden. "When you put them in a bedroom, it's difficult to have any other art around." Similarly, she finds that startling color competes with art, which may explain the cool neutral-toned walls of her own apartment. "I think there are two ways of



Miss McFadden's latest acquisition, a splendid 18th-century Japanese palanquin, contrasts with Stephen Mueller's soft-toned acrylic-on-canvas.

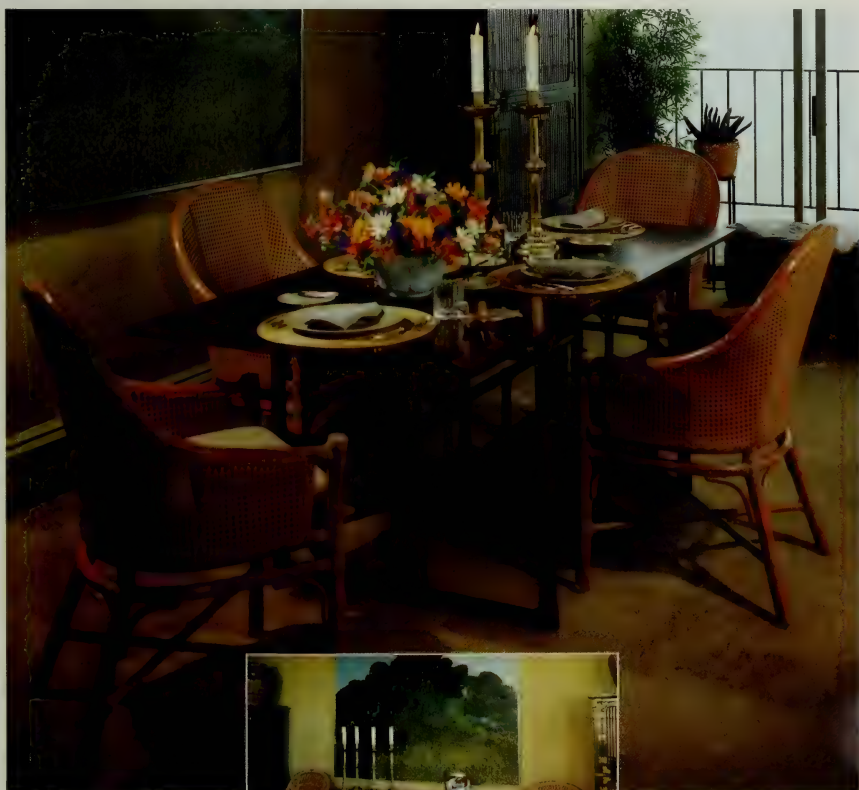
decorating," she explains. "One way is that the fabric becomes the most important element, and the art is secondary; the other way is that the art is first, and the fabrics are secondary."

Is it possible to hone one's instincts about balance, color, texture and quality? Or is this something that's born, Minerva-like, fully formed? "I'm never sure," says Mary McFadden. "I don't know whether it's instinctive or the result of a great deal of work. Remember, I'm doing it every day at my Seventh Avenue factory: going through colors, fabrics and designs. I sometimes forget how much I look at. I'm totally immersed in the perfect outcome of any design—within a bolt of cloth, within a dress, within a room." □

You are always welcome at any McGuire® showroom accompanied by your interior designer, furniture dealer, or architect. New 36 page, full color booklet. Send \$3.00 to Department AD-3, McGuire, 38 Hotaling Place, Jackson Square, San Francisco, 94111. Other showrooms: New York, Chicago, Boston, Atlanta, Miami, Tampa, Dallas, Los Angeles, Portland, Seattle, Denver, Toronto, Montreal.

McGuire International
 Paris Mobilier International,
 166 Rue Du Faubourg Saint-Honoré
 Germany Hans Kaufeld, Licensee exclusive.
 Austria Also distributing in Scandinavia,
 Benelux France and Switzerland.
 London Ebroplan Ltd.,
 Licensee exclusive for Great Britain.
 Milan Lyda Levi srl,
 Licensee exclusive for Italy.
 Also distributing in Switzerland.
 Athens Saridis S.A.,
 Licensee exclusive for Greece.

McGUIRE®





Antoinette

One of the truly great petite patterns you'll find in Volume II of Warner's Little Prints Charming Collection. This new volume is a continuing series of diminutive designs that provide marvelous backgrounds for living. They are beautiful and versatile and dress up or down as you wish to use them. There are 26 designs in this new collection, in 3 to 6 colorways. Many patterns have coordinated fabrics. All the wallcoverings are pre-pasted, pre-trimmed and vinyl-acrylic coated. The New Little Prints Charming, Volume II books are available for inspection thru your

dealer or decorator now. They're fascinating reading. The Warner Company, 108 S. Desplaines
Chicago, Illinois 60606

Warner Wallcoverings

Chicago • Cleveland • Dallas • Detroit • Houston •
Kansas City • Milwaukee • Minneapolis • Pittsburgh •

CRISTALLALIQUE

OPHELIE box



SHREVE
San Francisco

C. D. PEACOCK
Chicago

J. E. CALDWELL
Washington, D.C.

For descriptive brochure and name of nearest dealer, write to Lalique, Dep't ADA, 225 Fifth Avenue, New York, N.Y. 10010



Naturescapes[®]

Top: "Dogwood Forest"
by David Muench.
9' high, 14' wide.

Bottom: "Birches, Walden
Pond" by Ed Cooper.
9' high, 7' wide.

Upholstered furnishings by
Schweiger Industries, Inc.



Offers the residential or contract designer the largest selection of quality photomurals available. Naturescapes are dramatically realistic, you actually feel the sun's warmth, hear the rustle of leaves and the pounding of surf. This sense of aesthetic dimension is achieved by photographers who are renowned naturalists, who understand and love the great outdoors.

Each mural is reproduced on the most stable grade synthetic available. Naturescapes are durable, dry strippable and meet all commercial/institutional standards. Write for full color brochure.

Naturescapes, Inc., Brenton Cove,
Newport, RI 02840. (401) 847-7464

This is the last pool float you'll ever have to buy.

The Unsinkable Sunfloat®

Sunfloat is an airtight case.

A Sunfloat is noninflatable, so it won't ever leak. And it won't ever absorb water, either. Go ahead, stick a knife through it. You'll see what we mean.



Sunfloat speaks your body language.

Sunfloat conforms to your body beautifully for a feeling of utter comfort... and its luxurious headrest lets you keep your hair completely dry!

Sunfloat wherever the sun shines.

Sunfloat is at home anywhere in the great outdoors, in the water or out. Great for pools, lakes, oceans, beaches, boatdecks. Or for use as a chaise pad. It measures approximately 26" x 70" x 2" thick, rolls up in its own optional carrying case and weighs 12 lbs.

Sunfloat: A Lifetime Buoyancy Guarantee.

With most floats, you can't be sure they'll even last through the summer. But a Sunfloat will float for a *lifetime*, and we guarantee it or your money back.



Sunfloat fits your personality.

Sunfloat is available in Yellow or White with a Seahorse graphic, and in Aqua or Lime Green with an Angelfish graphic. Also available without design in all four colors.



And for the kids, Sunfloat, Jr.

The 4' x 20" x 1" size is easy for kids to handle and will support up to 100 lbs. Available in bright yellow with a frisky blue seal design.

30-Day Unconditional No-Risk Trial.

Try a Sunfloat for 30 days. We guarantee you'll love its luxurious comfort and classic good looks, or your money back (including shipping charges).

SUNFLOAT®

Copyright ©1980
The Sunfloat Company
2002 Carew Tower
Cincinnati, Ohio
45202

TO ORDER, simply fill in the form below and mail to:
The Sunfloat Company, 2002 Carew Tower, Dept. AD, Cincinnati, Ohio 45202
For Faster Service Call (513) 621-6831

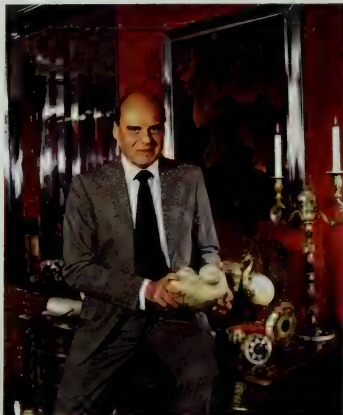
- Please send me _____
Specify color _____
☐ NO Graphic Design, please _____
\$6.00 each \$ _____
Please send me _____
☐ NO Graphic Design, please _____
Shipping and handling \$2.50 ea. \$ _____
Master Charge ☐ Visa ☐ Sunfloat Jr.(s) at \$40 ea. \$ _____
Aqua _____
White _____
Yellow _____
Green _____
Carrying Case(s) at _____
Check Enclosed ☐
American Express ☐
Exp. Date _____
Signature _____
Name _____
City _____
State _____
Phone (_____) _____
Date _____ Zip _____

Valerian Rybar – The Designer's Choices

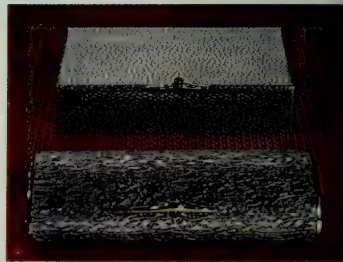
By David Halliday



Mr. Rybar selects the unusual for his own living room; these Seychelles nuts, mounted in different eras, seem like elegant bronze sculptures.



In his Manhattan apartment, Valerian Rybar holds a 17th-century Mogul mother-of-pearl powderhorn. Other exotica include a Venetian ostrich-egg peacock and a Sicilian candelabrum.



Handcrafted silver boxes, from Boucheron in Paris, "appear to be one thing, but are not," says the designer. They simulate bark and shagreen.

VALERIAN RYBAR IS IN COMMAND of the situation, poised and alert—as always. When he speaks, it is a decree, yet he is never imperious. His surroundings in New York City are hushed and exotic; there is the presence of a unique point of view—one that has been polished to perfection, and, because it is the designer's own residence, given the added complexity of his own personal interests. "That is my first prerogative," he admits easily.

"Whatever I design must be hinged on one thing," Mr. Rybar says, "the taste of my client. It is true I have a distinctive style, yet it is always placed at the service of the person for whom I am interpreting at that moment. When it comes to accessories, which I prefer to call—perhaps rather sentimentally—*objets d'art*, then I am even more concerned with authenticity. By that I mean the authenticity conferred by the owner's sentimental or intellectual attachment to a particular piece.

"Let me give you an example. A few years ago, I finished a house for a client in Paris. She was delighted, but perhaps somewhat at loose ends. The project was finished, the excitement of seeing a new way of life come into being around her was over. What should she do now? I suggested she

collect boxes—even more specifically, boxes with shells on them. As a result, she now has one of the best and most authoritative collections of those items in the world. She has found a life-long interest and probably has learned a lot in the process as well. Specialization is certainly one way to focus interest and develop a unique collection.

"Personally, I think that an attachment is really—at least in my case—purely instinctual. Subliminal influences orient personal tastes, and they find an outlet in predilections for certain contours, surfaces. My interests lie rather in the direction of the complicated, the ambiguous, the highly worked. Complexity pleases me; I enjoy having to look more than once at something before understanding it."

One of Valerian Rybar's most familiar talents is his rare ability to suggest suspension of time in his spaces. His work does not deal with fashion, but rather with an art-history continuum. While it is clear that certain moments in history hold a special fascination for him—particularly, transitional eras, when a style develops an idiosyncrasy

or when it attains an almost eccentric level of local development—his work never focuses overbearingly on a time or place. He explains: "I am attracted to periods in which style became complex, in some way twisted out of shape, idiosyncratic, eccentric. An example is the style the Portuguese call *Manuelino*, which flourished in the sixteenth century and was the product of a wonderful flush of confidence and prosperity in Portugal—redolent of wealth, sensuality and energy. It is a transitional style in many ways, and it incorporates motifs from several cultures. That is what excites me—the delight in eclecticism that generates forms that are difficult to decipher immediately, and which gives us a *frisson*, a sense of mystery." Perhaps the twentieth-century movement that comes closest to Mr. Rybar's tastes is, not surprisingly, Surrealism. The melting fluid shapes, bizarre deliquescent textures and the air of timelessness found in so many fine Surrealist works are perfectly in accord with Mr. Rybar's own interests.

Integrity is another of Mr. Rybar's guiding principles. "I'm absolutely not a snob where background or pedigree is concerned," he contends. "If an object is true to itself, if you feel that



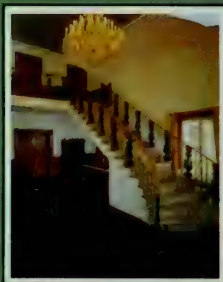
ONE OF A KIND...



It's stackable, add-on-able, re-arrangeable, movable. Back to back, as an island, it's twice as functional. In teak, American walnut, or Brazilian rosewood, it boasts the usual CADO quality. Which also makes it a smart investment for today's interiors.

CADO/ROYAL SYSTEM, INC., Dept. C-104, 155 Helen St., So. Plainfield, NJ 07080. Showrooms: D&D Building, 979 Third Ave., New York City/Chicago, Merchandise Mart/Dallas, Oak Lawn Plaza/Los Angeles, PDC/Philadelphia/Atlanta/Cincinnati/Houston/Denver/San Francisco/Seattle/Miami.

AT HOME WITH LOUIS QUINZE, GEORGE II OR PRINCE REGENT



For four generations we have restored and adapted period panelled rooms. These have been taken from the great old houses of Europe and installed in homes of consequence from London to Long Island.

This rare and specialist service requires very careful planning. We send one of our designers to visit your home. A survey is completed and all your personal require

ments are taken into consideration, whether you wish for bookcases, a drinks cabinet, a hi-fi location or even a secret door. Our artists then produce designs that retain the original elegance and proportions of the panelling in the form of a detailed water colour.

As with all jobs of craft, this delicate process is not an overnight one. It takes

several months to restore and adapt the panelling and a final two weeks in your home to complete the beautiful transformation.

For more information firstly write to us enclosing \$1 for our brochure or visit us at Syon Lodge where we have a permanent display of panelled rooms.

*Crowther of Syon Lodge
England*

Period interior decoration and garden ornament

London Road Isleworth Middlesex TW7 5BH England Telephone 01-560 7978 Telex 895 1308

Situated between London's West End and Heathrow Airport, Syon Lodge is open Monday to Friday 9am-5pm; Saturday and Sunday 11am to 1pm.

Before you spend \$10,000 for a kitchen, invest \$1 in an education.

Picture a kitchen you'd gladly lavish thousands of dollars on... and try to imagine it five years from now. Will the doors be warped? The finish dull and dingy? Will sticking drawers infuriate you? If you think that's impossible to foresee, what you don't know about kitchens would fill a book.

"The Book on Custom Kitchens" costs \$1.00.

It helps you recognize quality features, ask hard-nosed questions... avoid slip-

shod materials, workmanship and construction techniques. It talks about dust; and how to keep it out of your cabinets. Shelves; and the importance of p.s.i. testing. Fine furniture; and how a cabinetmaker can make it stand up to years of service in the hardest-working room in the house.

It can mean the difference between a \$10,000 expense, and a \$10,000 kitchen investment.

RUTT

CUSTOM KITCHENS

Division of Leigh Products, Inc.

ROUTE 23, GOODVILLE, PA 17528

Possibly the most expensive kitchen made in America today.

Shown below: Our "Georgetown" style.



AD

Return this coupon today. We'll send you "The Book," along with brochures on our full selection of contemporary and traditional styles. Be sure to enclose \$1.00.

Send to: Rutt Custom Kitchens
Route 23, Goodville, PA 17528

Name _____

Address _____

City _____

State _____

Zip _____

Copyright 1980, Rutt Custom Kitchens



the designer had a real love and understanding for the material he was working with, then it doesn't matter if you found the piece in an obscure street market in Turkey or in the finest antiques shop in Paris. And if you fall in love with the piece, then the missing element is supplied—a connection is made that is authentic, it seems to me. We are taught not to place too much value on physical possessions, and I tend to agree with that notion in principle; however, there is nothing more



Mr. Rybar found these Mexican carved-wood armadillos in a Tlaquepaque marketplace, then studded them with silver nail heads for richness.

delightful than the sense of fulfillment that comes of making a conquest of some hitherto loveless object.

"A word or two here on refinement," Mr. Rybar continues. "I don't think an object has to be of very fine quality to be pleasing. Exquisite workmanship is a great bonus and intrinsically satisfying, but a crude object can be equally or even more pleasurable." He elaborates: "I have every admiration for fine porcelain. I recently saw a Sèvres vase in Paris—immaculately finished, mounted on an ormolu stand that in itself was a work of art. Very nice, I thought, yet I was unmoved. It was perhaps too perfect. Even more recently, while on a trip to Colombia, I was strolling along a beach and I found a white lion's-paw shell, half open, with the most fabulously shaped piece of coral wedged

into it. I am having a gilt stand made for it and I'm sure it will become a favorite possession. The point is always to judge a piece by such yardsticks as intrinsic character, background, honesty. And any object you bring home must surely meet your own high standards. Again it is intuition, rather than surface appraisal."

Knowledge, nevertheless, is a very



Mr. Rybar is intrigued by the "reality in disguise" and the naive charm of these colorful Italian ceramic bowls by Edizione Langbein.

tangible quality to the designer, and it is clear that his wide and cosmopolitan range has much to do with observation, study and judgment. "Knowledge is really only a shortcut," he says crisply. "It enables you to make quick choices where necessary. Clearly, I can go into an auction room and pick out which of two objects, of a similar style and period, is likely to be of higher value. But what does that mean? It may not be an object I care for. I prefer to use what information I have stored up to savor the background, the anecdotal image behind such an object."

An extraordinarily active, transcontinental life—during which Valerian Rybar has become virtually the court designer to such continental dynasties

as Rothschild, Niarchos and Patiño—has not left him with any rigid or overly defined set of rules about objects and how to accommodate them. "Remember that a favorite piece is best kept on the move," he advises. "Whether it is a vase or a fan, an object gains from new placings in a room."

Mr. Rybar's philosophy is perhaps best expressed by his own accessories—"some things I particularly care for"—such as two endearingly stubborn-looking creatures. "They are



A ceramic interpretation of Salvador Dalí's painted soft watch, from Doña Carlotta in Paris, contributes a lighthearted touch of the surreal.

carved-wood armadillos—Mexican, of course," he says. "I found them in a town called Tlaquepaque, which, I believe, is known as the handicraft capital of that country. By the way, going to an open marketplace and making a discovery like this is a challenge I like. Each one is different, the carving is quite crude, they're made of local wood. Simple things, really, and I bought quite a number of them. Then I thought, what should I do with them? So I covered them with silver nail heads. This makes each one unique, and stamped with my contribution."

Among the objects in his apartment is a rather exotic-looking group. "They are Seychelles nuts—native to those islands—and each is from a different period," explains the designer. "They are of the most beautiful color and shape, and they have been prized for

CHARLES ESCUDIER 19th Century

"Femme Troubadour à l'Enfant"

Oil on Canvas 22" x 18¼"

Signed lower left



Old and Modern Paintings for Museums, Foundations and Private Collections

Kurt E. Schon, Ltd.

510/520 St. Louis Street • New Orleans, Louisiana 70130 • (504) 524-5462

By appointment only

continued from page 236



Create a family tree with Photo Decor.

You can make family gatherings the focal point of a home decorating project when you use photographic art. Find out from a professional photographer how easily old family photographs can be restored. Then combine those images with newer portraits in an arrangement everyone will want to be part of.

For more ideas on how to create a photographic family tree, pick up a copy of "Photo Decor—a Guide to the Enjoyment of Photographic Art," for \$8.95 cover price from photo dealer's everywhere. Or order from Eastman Kodak Company, Dept. 454, Rochester, New York, 14650; include \$1 for handling plus applicable taxes. Price is subject to change without notice.



© Eastman Kodak Company, 1980

several centuries as *objets*. One is eighteenth-century Portuguese, richly inlaid with silver, for use as a vessel or container. Another is English Regency and far more severe—simply two bands of silver around its center; there is an appreciation for the nut's natural shape, which is perhaps absent in the first example. The third nut is one that I simply bought in its pure form and had mounted on chrome. It looks like a piece of modern bronze sculpture."

Two handcrafted silver boxes from Boucheron in Paris are appreciated for another reason. "Here my interest in

The accessories chosen by Valerian Rybar have a cryptic note, a little twist.

unusual surfaces takes over. One box is textured to represent tree bark, the other, shagreen or sharkskin. And there is a surreal element—the objects appear to be one thing, but are not."

Brightly colored Italian ceramics are also a source of innocent pleasure to Mr. Rybar. "They are such naïve, bright things. The piece shaped like half a coconut might be used to serve coconut, of course, or perhaps just to keep as a smart little toy. The same is true of the watermelon shape. The reality in disguise intrigues me."

Another of the designer's selections is also completely characteristic. "I found this ceramic model of the Dali soft watch in a little gift shop in Paris," he recalls. "It's an image we all grew up with, and I was pleased to see it translated into three dimensions—where I had always felt it belonged."

All of the accessories chosen by Valerian Rybar have a cryptic note about them, a little twist. When he describes the Dali watch as a "metaphysical joke," the designer comes close to capturing the elusive and extremely pleasurable quality of his own sensibility. It is a sensibility reflected—to an unusual degree—in the objects with which he surrounds himself. □

THE CHINESE INFLUENCED CHIPPENDALE'S STYLE — LET MANDARIN INFLUENCE YOURS!



One of the largest stocks of Oriental
Antiques outside of the Orient

MANDARIN ANTIQUES, LTD.

Wholesale & Retail 9:00-5:30 Mon.-Sat.
812 West Pine Street Box 428, Farmville, N.C. 27828
919-753-3324

Located 22 miles east Highway 195

Mitchell Designs



PHOTO BY CHRISTOPHER PETERSON FOR MITCHELL DESIGNS

ECHOES

Available through interior designers and fine wallcovering shops around the world.

Please send \$1 for a full color brochure with samples.

MITCHELL DESIGNS • P.O. BOX 831 • CULVER CITY • CALIFORNIA 90230



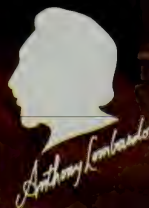
ARCHITECTURAL PANELING INC.

979 Third Avenue, New York, N.Y. 10022 / (212) 371-9632-3

SPECIALISTS IN BOISERIES, CARVINGS, MOULDINGS & FIREPLACES

WE INSTALL ANYWHERE

New Extensive Color Slides & Custom Paneling Brochure, Send \$10.00





Isfahan

Town or Country. Rugs by Soraya. From \$395. to \$20,000.

In 1938 this Packard was \$3,800 on the showroom floor. Today it would bring \$20,000.
Our rugs are like that.

SORAYA ORIENTAL RUGS • 1025 BATTERY AT THE ICE HOUSE • SAN FRANCISCO • CA 94111 • (415) 788-0777

Acquisition and Placement of Collector Rugs.

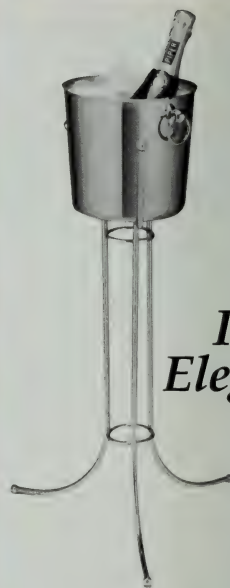
Distinctive Interiors
Cheryl Monroe and staff
Monroe & Monroe
Company Incorporated

Cheryl K. Monroe
ASID

4420 N.E. 10th, Bellevue, WA. 98004 (206) 455-3227

BLANC DE CHINE, INC.
109 S. Robertson Blvd.
Los Angeles, California 90048
(213) 274-9712

ARCHITECTURAL DIGEST



Iced Elegance

Our restaurant wine bucket and stand is guaranteed to make every occasion more special. Perfect for those cosy tete-a-tete's when there's more romance than table, and just right for parties.

Stainless steel with a 28"H stand and four-quart bucket with liner. \$60 plus shipping and handling. Satisfaction guaranteed or your money back. Order today with the coupon below.

SELECTIONS

ARCHITECTURAL DIGEST

Dept. A750, 8460 Higuera Street, Culver City, CA 90230

#40771 Wine Bucket and Stand \$60 (5.00)

Check payable to Architectural Digest Selections

\$ _____
(Add 6% sales tax if delivered in California.)

Name _____

Address _____

City _____

State _____ Zip _____ A750

Signature _____

Charge my _____ (if charging)

☐ BankAmericard/Visa ☐ Master Charge

☐ Diners Club ☐ American Express

Exp. Date _____

TO ORDER CALL TOLL FREE 800-421-4448
MON.-FRI. 7AM TO 8PM, SAT. 7AM TO 1PM PACIFIC TIME
IN CALIFORNIA CALL 800-252-2071
CREDIT CARD ORDERS ONLY

Offer good in U.S.A. only. Allow six weeks for shipment.
Items may be shipped separately.



RICHARD LEVY

presented by **Verité** Gallery, Los Angeles

Edition of 500 lithographed prints, 25"x25". Signed by the artist in pencil and numbered.

Inquiries: 213-457-5106 or 213-457-7514
5755 Kanan-Dume
Malibu, California 90265

Brochure of recent works available upon request.



Each handmade oriental rug began in a weaver's mind long ago...as a vision of the beautiful harmony that could be created with color, texture and design. His inspired hands worked the soft fibers into an exquisite pattern that has become a tradition. Today, you may purchase one of these unique hand-woven rugs and so catch the spirit of that ancient weaver's dream.

At Barker Bros. you will find the West's most prestigious collection of handmade oriental rugs. Treasured pieces have been selected from all over the world to please even the most discerning. And with 98 years of reputable business in Los Angeles, you are assured of the finest quality and service. We buy, sell and trade all kinds of oriental rugs and have a master weaver who will reweave and repair your rugs with traditional expertise. Visit our Oriental Rug Gallery and let our knowledgeable experts show you our extensive collection.

BARKER BROS.



debu S A L A S T I N G A F F A I R

The exuberance of a DEBU design expresses an environment that combines western casualness with the timeless elegance of great periods. Each piece of DEBU furniture must meet exacting standards of quality, with careful attention given to individual comfort and proportion.

During this limited time, draw upon your imagination and save 20% on the vast selection of DEBU styles and fashionable fabrics.

Visit one of these fine dealers — their interior design staff will be happy to assist you.

CALIFORNIA
ALPHA DEPARTMENT STORE
BONDA CITY
DUNES
INTERVIEW
KAY'S FURNITURE
LA CITY
MCLAY'S LIFESTYLE
NET COWINA
ROSWOODS
STRIEN
STARK'S INTERIORS
TACON
VISIONS
LUS OBISPO
FURNITURE SHOWCASE
SEA GRIZ

GREAT AMERICAN FURNITURE
MANHATTAN BEACH
INTERIOR DESIGN WORKS
SAN JOSE
J & M HOME FURNISHINGS
TARZANA
KUSHEN FURNITURE
VAN NUYS
LLOYDS OF LONG BEACH
LONG BEACH
MAJESTIC FURNITURE
MODESTO
MILLERS FURNITURE
ROSEVILLE
OCEANS WEST INTERIORS
SANTA MONICA

PERN K INTERIORS
SANTA ROSA
NOVATO
SALMON'S HOME FURNISHINGS
VISALIA
SLATER'S FURNITURE
FRESNO
W & J SLOANE
BEVERLY HILLS
PALM SPRINGS
TAMARA COMPANY
HUNTINGTON BEACH
WEINSTOCKS
CITRUS HEIGHTS
FRESNO
MODESTO
SACRAMENTO
STOCKTON

COLORADO
CORNWALL FURNITURE
AURORA
HAWAII
B. J. SHOWCASE
HONOLULU
THE MIND'S EYE INTERIORS
LAHANA
MAUI
OKANO FURNITURE
HILO
IDAHO
L & L FURNITURE
BOISE
LOUISIANA
BEWLEY'S HOME FURNISHINGS
SHREVEPORT

NEVADA
WEINSTOCKS
RENO
OREGON
DEMPSTER FURNITURE
MEDFORD
PARKER FURNITURE
BEAVERTON
TEXAS
FURNITURE SHOWCASE
CORPUS CHRISTI
GARDNER SALES
HOUSTON

UTAH
BARBARA JENSEN INTERIORS
SALT LAKE CITY
WEINSTOCKS
MIDWAY
WASHINGTON
FOSTER'S FURNITURE
SEATTLE
WYOMING
SMITH FURNITURE
LARAMIE

debu/flair

DuPont TEFLON
soil/stain repeller

Beverly Hills, (213) 272-3456 Brentwood, (213) 826-4521 Pacific Palisades, (213) 454-0633 Encino, (213) 783-3513
 Woodland Hills/Calabasas, (213) 999-6482 Hancock Park, (213) 466-8491 Newport Beach, (714) 631-1800
 San Juan Capistrano, (714) 496-4800 **Hitchcock Realty** San Marino, (213) 283-2536 Arcadia, (213) 446-4656
 Crestview Realty Tustin, (714) 832-3910 Villa Park, (714) 997-1000



GEORGE ELKINS COMPANY
 Over 55 Years of Trusted Service



YOU CAN JUDGE PEOPLE BY THE COMPANY THEY KEEP.

"Tom... it's the George Elkins Company. They've completed the sale... Don't you wish we'd used them before?"



Good Taste is Timeless...

The classic proportions and symmetry of traditional designs combine with the freshness of contemporary fabrics to produce the flair and flavor of the 1980s.

Yes, good taste is timeless.

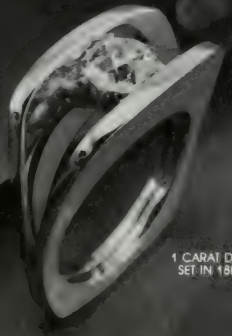
And nowhere is it more artfully expressed than at Orange County's most talked-about store.

Higgins

FURNITURE SHOPS
SINCE 1919

155 South Glassell, Orange, CA
(714) 538-1159

JEAN-PIERRE
FINE JEWELRY



1 CARAT DIAMOND
SET IN 18K GOLD

Investments to enjoy...
right now and forever.

REGISTERED SWISS JEWELER
P.O. BOX 6445 • MISSION ST. • CARMEL, CA 93921 • (408) 625-2444

Select English & French
Antique Furniture & Accessories



THE CRICKET

2025 Pacific Avenue Venice, California 90291
(213) 396 5922 (at the beach)

YAMANAKA FINE ARTS, INC.



STATIONERY BOX
JAPANESE, 18th CENTURY

Raised and inlay work in gold and silver on black lacquer.
Landscape and floral motifs decorate the lid, base and interior tray. Lip of lid,
base and tray bound and reinforced with pewter. 10½ x 8¼ x 6⅞ inches



184 TUCROMA CHAIR / DESIGN G. FALESCHINI

pace[®]

NEW YORK: 321 EAST 62 STREET / LOS ANGELES: 8936 BEVERLY BOULEVARD
CHICAGO: 1248 MERCHANDISE MART / MIAMI: 47 NORTHEAST 36 STREET
BOSTON • DALLAS • HOUSTON • SAN FRANCISCO • SEATTLE

RICHARD GREEN



44 Dover Street
London W1X 4JQ
01-493 7997/491 3277
Telex 25796 GREEN G

Galleries also at
4 New Bond Street
London W1Y 9PE
01-499 5487/499 5563



7 May – 31 May 1980

Fully illustrated catalogue
\$20 including postage

Benjamin Williams Leader RA (1831-1923)
Peace
Signed and dated 1915, inscribed on reverse
Canvas: 36×60in/91.5×152.5cm
Exhibited: Royal Academy, 1915, no. 422
The painting has a second title –
‘Yellow the cornfields lay, although as yet
unto the stubs no sickle has been set’
(Morris)

Exhibition of British Landscape Paintings

including works by the following artists:

H. J. Boddington RBA
G. V. Cole RA
T. S. Cooper RA
J. Farquharson RA

W. Field ARWS
J. A. Grimshaw
J. B. Ladbrooke
B. W. Leader RA

S. R. Percy
J. B. Pyne RBA
W. Shayer RBA
J. F. Tennant RBA

A. Vickers
F. W. Watts
E. C. Williams
W. F. Witherington RA

boussac of france



SHOWROOMS: E & O Building 979 Third Avenue, New York 10022, Tel. (212) 421-0534/Los Angeles/Miami
Atlanta/Dallas/Boston/Chicago/San Francisco/New Orleans/Houston/Philadelphia/London/Paris.

DESIGNER'S TRAVEL NOTES

Mark Hampton in Caracas

By Stephanie Stokes

"ALL CARACAS is very progressive—the shops, the clothes, the architecture," says interior designer Mark Hampton. "It seems to me that all the young people wear Fiorucci jeans and tight shirts, and drive Fiats. You certainly don't see young women in black dresses and black head-scarves."

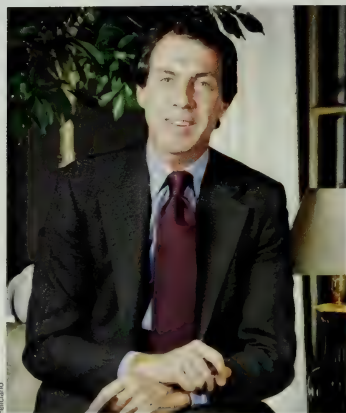
Four times a year Mr. Hampton travels to Caracas, where he is currently working on his second Venezuelan house, a large residence built around an atrium. Now thoroughly familiar with the city, he suggests the following itinerary for visitors: "The best thing to do is to hire a car and driver for a day. First, drive through the country club area to see the houses and gardens, and then drive to the top of a hillside flanking the city. It's a great feeling—a phenomenon—to see that large city, which has no central axis,



The contemporary buildings of Caracas nestle in a valley sheltered by picturesque mountains.

sprawled out along that narrow valley.

"Next, go to the old Spanish-colonial part of town and walk through the Pantéon, the burial place of Simón Bolívar. The Pantéon Nacional, a whitewashed and gilded building on a palm-lined square, is surrounded by classic Spanish townhouses with terracotta tile roofs. Though many of the houses have been converted into



Mark Hampton's career takes him to Caracas, a city he finds at once modern and traditional.



The glass doorway of a university building reflects the cloud-filled Venezuelan landscape.

offices or shops, the area still retains the atmosphere of its colonial past."

In the early afternoon, Mr. Hampton suggests that visitors stop for lunch at Hector's Piccadilly Pub, which "serves great food, has been in existence for many years, and is always filled with Caracas people." Hector's is a landmark restaurant that has recently moved into a new building in

the Parque Central. "It's quite modern, as are most of the restaurants in Caracas," he explains. "Brown glass, carpeted platforms and leather chairs. Still, it has that nice atmosphere restaurants acquire when they've been established for thirty years. The owner and the waiters run it with enormous style. You can easily take two hours or more for lunch without batting an eye. It's an important part of the day."

After lunch, if he were traveling for pleasure, he would give in to lassitude and take a nap. "The afternoons are slow. Some of the shops close from one to four, and most people siesta."

"One thing you have to prepare yourself for in Caracas is a completely altered time sense," Mr. Hampton cautions. "If you go out in the evening, the activity doesn't really start until nearly midnight. Dinner is usually



Simón Bolívar's restored residence maintains an architectural link with its colonial heritage.

served well after ten o'clock, sometimes well after eleven. It's like Madrid—life is very late. If you go to a restaurant at nine, you are quite likely to be the only person there."

For dinner, Mr. Hampton likes the "very simple regional restaurants that serve South American steak and black beans, the local specialty." His favorite is El Gran Charolais, in Sabana



BECAUSE the cork is the guardian of the wine, the corksmitth judges the quality choosing only the finest straight-grained Portuguese cork to protect our crisp French Colombard. Every step we take, we take with care because

THE WINE REMEMBERS

THE WINERY OF
ERNEST & JULIO
GALLO



French Colombard of Calif.
Ernest & Julio Gallo, Modesto, CA



Obviously HEKMAN

For your copy of the Hekman brochure,
please send \$3.00 to

HEKMAN

Department AD
1400 Buchanan Street, S.W.
Grand Rapids, MI 49507

HIGHLY IMPORTANT SALE OF ART NOUVEAU & ART DECO



INCLUDING:

Lalique and **Fouquet**
jewelry, **Gallé** glass and
furniture, **Ruhlmann**
furniture and **Tiffany**
Magnolia,
Wisteria,
elaborate
Peony,
Grape and
Peacock lamps.

AUCTION

Saturday May 31st at
10:00 a.m. and 2:00 p.m.

Catalog

"MAGNOLIA"
\$12, \$14 by mail.

Inquiries to
Alastair Duncan
212/826-9286

Cabinet by

Charles Rennie
Mackintosh:

"Cluny" vase by

René Lalique:

Rose lamp by

Louis Comfort

Tiffany: Three

tier mahogany

table by **Josef**
Hoffman.

Christie's

Christie's New York, 502 Park Ave., New York, N.Y. 10022. 212/826/2888

An Authorized Collection
Inspired by

THE
Royal Pavilion at Brighton.

at
Brunschwig & Fils



410 East 62nd Street • New York, N.Y. 10021 • Through decorators and fine stores.

continued from page 244

Grande. "You must try *arepa*, a cornmeal biscuit. They serve it piping hot, with butter and a mild white Venezuelan cheese." For fish, he prefers La Cigogne, in Bello Monte. "The fish served in Caracas is fabulous," he observes, "especially the grouper and red snapper." The Italian restaurant he likes best, Da Emore, in Concesra, is "even more modern than Hector's. It has five tiers, with brass railings and

Each time Mr. Hampton goes to Caracas he buys lovely traditionally styled dresses for his two young daughters. "The shops have the most beautiful children's clothes you have ever seen—most of them handmade in Spain. The smocked and embroidered dresses and shirts, and the delicate lace-trimmed christening dresses, are just magical. Of course they also have marvelous little sandals and sport

pieces are of very smooth mahogany, with curved backs and Regency legs." The Kensington antiques shop in Las Mercedes is highly rated, but Mr. Hampton also recommends the Rosetta Ferrari shop, in Altamira.

Of the two main hotels in Caracas, Mr. Hampton prefers the Tamanaco. "If you have lunch near the pool, you'll experience a pleasant local atmosphere, because people from Caracas



Windswept palm trees line the inviting Caribbean shore a short distance from Caracas. Beaches provide pleasant respite and recreation for travelers motoring eastward along the scenic seacoast.

pleasing Bauhaus-inspired furniture.

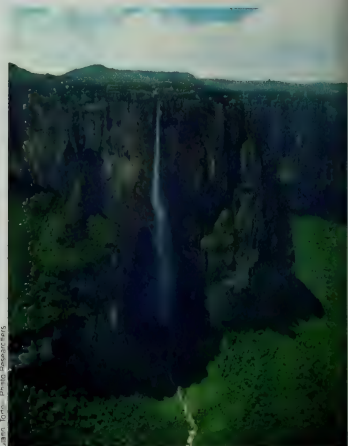
"Shopping is absolutely up-to-date," he explains. "It is not quaint, regional shops; it is Saint Laurent, Gucci, and Italian jewelers. There is modern wicker and bamboo furniture imported from Italy. It's very much like the shopping in Milan."

Instead of shops being centered in neighborhoods, however, they are contained in the multistory shopping plazas the Venezuelans have built within the last ten years. "The most exclusive shops of all kinds are located in the Centro Commercial Paseo de las Mercedes; Ferrari Modas, one of the city's finest dress shops, can be found there. The two best jewelers are in other plazas: Retzignac, in Chacaito, and Arte Suiso, in Chacao."

shoes." The designer's two favorite children's shops are Haiti, in Chacaito, and Lorela, in Sabana Grande.

Mark Hampton is far more intrigued with stores offering offbeat nineteenth-century furniture than with those selling traditional antiques. "The little out-of-the-way shops have some Second Empire furniture, most of it made in the 1860s or 1870s and imported from France for the great nineteenth-century houses of Venezuela. Sofas with curved, tufted backs; large sets of elaborate chairs. It was popular there years ago and is just now coming into view again in antiques shops.

"You also see some of that late-Regency/William IV furniture that evolved into the early-Victorian style. It was very simple and pretty. A lot of



Angel Falls, the world's highest waterfall, can be appreciated during a short airplane excursion.

frequent the Tamanaco," he says. "They come to play tennis, swim, and then have lunch on the outdoor terrace. It is similar to the poolside ambience at the Cipriani in Venice."

When visiting Caracas, Mr. Hampton insists, "The one excursion that is an absolute necessity for travelers is the two-hour Avenza Airlines trip to Angel Falls and then on to Canaima, where you land. The flight past the waterfall and the surrounding jungle is unforgettable and quite unbelievable. Angel Falls drops down an incredible precipice for more than 3,000 feet—it's the world's highest waterfall. You just fly in front of it through a great canyon. No one should miss that." He adds: "Canaima is, I suppose, twenty minutes away from Angel Falls, and it too is

continued on page 250

INTRODUCING THE RICH, HANDCRAFTED LOOK OF AMERICA'S PAST.



MIDDLETON PLACE™ HEARTHSTONE maple veneer plywood with simulated grain highlighting 1/4".

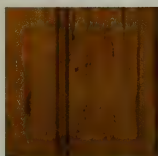
You can easily see this is no ordinary room. Sure, the antiques and furniture are beautiful. But there's something more.

It's our new Middleton Place paneling — the paneling that makes an ordinary room special.

From its distinctive colonial

grooving to its rich maple face veneer, no other panel we make brings home the look of America's past like Middleton Place.

Real wood is one reason why. Because every panel is naturally unique, with richly highlighted natural grain. And a finish that



FIELDSTONE

has the same kind of hand rubbed look as fine furniture.

Middleton Place paneling is available in 4'x8' sheets, 1/4-inch thick with a real maple face veneer in your choice of four colors.

And you can see them at your Georgia-Pacific Registered Dealer where we invite you to discover the rich, handcrafted look of America's past in our new Middleton Place paneling.

For dealers stocking Middleton Place

and/or other G-P real wood panelings, call toll free (800) 447-2882 (except Alaska & Hawaii). Illinois: (800) 322-4400.



SANDSTONE



GRAYSTONE



MIDDLETON PLACE™ PANELING FROM GEORGIA-PACIFIC

continued from page 248

*For the very fortunate few
whose ship has come in.*

On an island in the Intracoastal
Waterway midway between Miami
and Ft. Lauderdale. Apartments
from \$140,000 to \$600,000.

By appointment (305) 935-0300.

*Turnberry Isle
Yacht and Racquet Club*

The island within. The island with everything.

This is not intended as a full statement. For complete details
refer to the prospectus or related documents available to purchasers.
This does not constitute an offer in those states in which an offer cannot be made.

WHERE MORE IS LESS



Pan Asian

Now toll free!
1-800-334-1147

Mallory's Ltd.

P.O. Box 1150, Jacksonville, NC 28540

Name: _____
Street Address: _____
City: _____
State: _____ Zip: _____
Phone (_____) _____

I'm interested in saving on fine
furniture! Please send me a
cross-section of Oriental
collections and information
on all savings. Enclosed is
\$6 for six brochures and
literature. Allow 5 weeks for
delivery.

1580

in the middle of what appears to be a
totally uninhabited jungle. But the
landing strip is right next to a lagoon
formed by the seven La Hacha water-
falls, another natural wonder. You can
swim, lie on the beach, and have a
picnic before returning to the city.

"Since Caracas is primarily a busi-
ness town, it makes a great difference
if you have friends there who will
include you in their way of living,



An atmospheric cloud forest in Pittier National
Park, near Caracas, provides a poetic interval.

because Spanish hospitality is most
appealing. Every night there is the
Spanish tradition of large family din-
ners, perhaps with three brothers and
four cousins—everyone is related.

"The climate in Caracas is fabulous
year round," says the designer. "It's
never very cold or hot, so the outdoor life
is almost continuous. The plants spilling
over the balconies are indescribable;
I've never seen such plants and flowers:
huge roses, maidenhair ferns six feet tall,
orchids, lilies and bougainvillea.

"Because of the moderate climate,
men don't dress as formally in Caracas
as they do in New York, but women
do, and their clothes and jewelry are
marvelous. In fact, it is in Caracas that
you will see today some of the world's
really notable diamonds." □

Where designers
and design come together . . .
beautifully.



Westgate Fabrics

1000 Fountain Parkway, Grand Prairie, Texas 75050
In the Dallas/Fort Worth Metroplex

Through interior designers and fine stores.

Soochow and Hanchow 54" Glazed Chintz



Du Pont
TEFLON
soil & stain resistant

1775 Chippendale



Thomas Chippendale's individual interpretation of the rococo was of such significance that he authored an entire design school. This exquisite lowboy is a

profound statement of the best of Chippendale. Scrupulous detail sans all the fussy rococo. A faithful reproduction in genuine mahogany. 32 wide x 16 deep x 30 high.

Write for the address in your location to Mount Airy Furniture, Mount Airy, N.C. 27030. The fourth generation in our family for the future generations in yours.

1979 Mount Airy

"Elevette"[®] your home's most practical status symbol



The "Elevette" home elevator is so distinctive, it puts your home in a class by itself. But that's the least of its advantages. It's also:

Convenient . . . Instead of trudging up and down stairs, you go from floor to floor with the push of a button (and save all that extra energy for tennis!).

Handy . . . Have something bulky to take up-stairs? "Elevette" does the job quickly, quietly, effortlessly.

Helpful . . . It saves time and effort. And best of all, it increases your home's value. Sure, the "Elevette" is a status symbol. But no other status symbol has ever been this practical.

Sound interesting? Then write for our free brochure, containing details about "Elevette," plus "StairLIFT," our budget single-seat stairway lift, "Inclinette," our deluxe single-seat model, and more. It could be the beginning of a new, luxuriously practical lifestyle . . . in your home!

Write for Free Literature.

INCLINATOR COMPANY OF AMERICA
2235 Paxton St., Harrisburg, PA 17105

USE US! USE YOUR LABEL

name _____
address _____
city _____ state _____ zip _____

Please attach your Architectural Digest label here, or copy your name and address as it appears on your label in the space below.

All our services to subscribers are faster when you include that subscription label.

MOVING? Please give us 8 weeks notice. Attach your label when you send us the new address.

QUESTION OR COMPLAINT? We can give faster results when you include your label.

UNLISTING SERVICE. If you want your name left off our mail advertiser's list, just check the box below, send us the coupon and your label.

RENEWING? Check your label to be sure it's correct. By the way, your label shows the last issue in your current subscription in the top right corner. (Example MAR 78 means March of 1978 is the last issue you'll get.) For uninterrupted service, include your label with this coupon. Check the boxes below that apply.

WANT TO SUBSCRIBE? Check the boxes below and fill in the coupon. For GIFT SUBSCRIPTIONS, please use a separate sheet, and give us your instructions. (Outside U.S. and possessions, add \$20 per subscription.)

Please send a year's (10 issues) subscription to Architectural Digest at \$29.95.

- | | |
|---|--|
| <input type="checkbox"/> New Subscription | <input type="checkbox"/> Change of address |
| <input type="checkbox"/> Renewal | |
| <input type="checkbox"/> Payment Enclosed | <input type="checkbox"/> Do not give my name to mail advertisers who rent the Architectural Digest subscribers list. |
| <input type="checkbox"/> Bill me later | |

4COA

Name _____

Address _____ Apt. No. _____

City _____ State _____ Zip _____

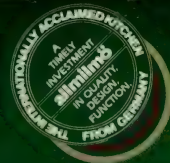
ARCHITECTURAL DIGEST

P.O. Box 2415, Boulder, Colorado 80322

allmilmo



allmilmo
The fantastic kitchen



**The Internationally
acclaimed kitchen
from Germany.**

For our color
catalog and the name
and address of the
dealer nearest you
call toll free:
800-447-4700

In Illinois call toll free
800-322-4400.

P.O. Box 629A5.
Fairfield, NJ
07006



Kentshire Galleries

united states silver co.

37 East 12th St. New York City 10003 (212) 673-6644



Floor after floor
of superb antiques
comfortably
arranged for your
careful inspection.
Unexcelled
facilities for
refinishing,
packing and
shipping.

NEW YORK'S
LEADING SHOWCASE
FOR THE PROFESSIONAL
BUYER OF ANTIQUES.

MODULO BY MEDALLION

BOLD. DRAMATIC. CONTEMPORARY. OUTDOORS OR IN.

Unique modular sectionals for today's leisure life style. Just one of ten complete designer collections for residential or commercial environments. Thirty outrageous colours. Weather-proven aluminum frames, vinyl seating and plush cushions filled with 100% DUPONT DACRON® HOLLIFIL® polyester.

Write today for free colour brochure and dealer or interior designer nearest you.
See why Medallion has been the trendsetter in leisure furniture for twenty years.

Medallion

East:

Post Office Box 520186

Miami, Florida 33152

Phone (305) 592-1661

West:

350 South 59th Avenue

Phoenix, Arizona 85043

Phone (602) 278-3521



KOTO and KARATE...

...just two of our many new and exciting designs. Fabric 100% cotton.

David & dash. inc.

International Headquarters: 2445 North Miami Avenue, Miami, Fla. 33137.

201 E. 56th Street, New York, N.Y. 10022

ALABAMA: Atlanta, McCarroll & Albee; Boston, Franklin House, Inc.; CHICAGO: Nicholas Figaro & Assoc.; DALLAS: Brown-Shir, Inc.;
HONOLULU: Cato Shirts, Inc.; DUMPER: Fabrica, W. L. L.; EASTPORT: Textiles, Inc.; LOS ANGELES: Ed Vaughn; MINNEAPOLIS: Gene Smiley & Assoc.;
TAMPA: The Fabric Source, Inc.; KANSAS CITY: Kelley Furniture Gallery; PHILADELPHIA: Rian Taggart Assoc.; PORTLAND: Mollie Young Textiles, Inc.;
NEW ORLEANS: Foster House, Ltd.; NEW YORK: N.Y. David & Dash, Inc.; SAN FRANCISCO: Zuckerman Fabrics; HONOLULU/V. Bonland & Associates
SALT LAKE CITY: Informa/Innelli Mattelco Co. WASH., D.C.: Hyloco, Ltd.; SAN FRANCISCO: Zuckerman Fabrics; HONOLULU/V. Bonland & Associates
LONG BEACH: J. J. Sanderson Co., Ltd.; 3 Bromley Place, Conway Blvd. MONTREAL/TORONTO: Cephalliance

Protected by



Scotchgard



Fine Imported Oriental Wallcoverings

GRACIE

Oriental Wallcoverings,
Art & Antiques Since 1898
979 Third Avenue,
New York, N.Y. 10022 (212) PLaza 3-5350
Available through interior designers or architects



Sample book available.

CHAL-ART CRAFTS

THE NEW "TREE BARK" COLLECTION.

Available through
your designer or architect.



Style #40020
Armchair

Welcome Home!



**Place in the Sun
by FOXXX**

Select from a full line of free-form and rectangular in-ground pools. Exclusive Perm-X-Brace construction has earned a world-wide reputation as "the strongest name in pools," backed by a complete Engineering Report that **proves** Fox superior quality. Ask to see it before you buy your pool. Let Fox turn your backyard into a getaway-from-it-all paradise, all at a price most families can afford.

Automatic Pool Care

Completely automatic pool cleaning virtually eliminates manual cleaning chores. The Arneson Pool Sweep works in any size, any shape pool. Two sweep hoses, powered by jet streams of freshly filtered water, direct all dirt, leaves and debris to the main drain. Leaf basket holds loose leaves so they won't clog the drain. Your pool is clean at all times!



ARNESON Pool Sweep®

Special Fox Fun Towel

Generously sized blue and red 36" x 50" pool towel with a large checker or chess board and a backgammon board. Use anywhere. Top quality hemmed sheared velour. Retail value up to \$14.95. Yours for only \$8.95. Only available from Fox and Fox pool Builders. Offer ends September 30, 1980. Allow up to six weeks for delivery.

FOXXX
THE STRONGEST NAME IN POOLS

☐ Send free Fox pool brochure

☐ Send free Pool Sweep brochure

☐ Send _____ Fox Fun Towels. I have enclosed \$8.95 for each towel ordered. PA residents add 6%.

☐ Have your Fox builder give me a free estimate.

NAME _____

ADDRESS _____

CITY _____ ST. _____ ZIP _____

Mail to: Fox Pool Corp., P.O. Box 549, York, PA 17405

CHAL-ART CRAFTS



Style #40019
Armchair



Style #40051
Cocktail Table

IPF

Write for more information on our
full line of quality furniture
or send \$5.00 for 108 page color catalog.

CHAL-ART CRAFTS

11-13 Maryland Ave.,
Paterson, N.J. 07503
7470 Beverly Blvd.,
Los Angeles, CAL. 90036.



Extremely rare Mandala of Vadsuhara, Nepal, mid-13th century.
Dimensions: $44\frac{1}{2}'' \times 33\frac{1}{2}''$.

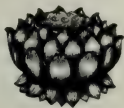
The Enlightened Ones

Exhibition of Buddhist Art

May 15 - June 27, 1980

A hardbound book of the exhibition is available

- Slipcase
 - Landscape format
 - 73 color plates
 - 7 Maps
 - \$95.00 plus shipping
- \$3.00 Airmail within the U.S.
\$9.72 Airmail outside the U.S.
California residents add 6% Sales Tax*



KREITMAN GALLERY, Inc.

Twelfth Annual Antiques Show



St. Francis Church
Via Rosa at Palos Verdes Blvd.
Palos Verdes Estates 90274

213-377-1164 213-375-9074
LUNCHEON AND LIGHT REFRESHMENTS

JUNE 3rd thru 5th
Tuesday, Wednesday - 11:30 am to 9 pm
Thursday - 11:30 am to 4 pm
ADMISSION \$2.50

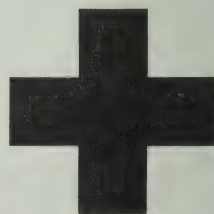
THE PREVIEW GALA

Monday, June 2 - 5:00 to 9:00 pm

TICKETS \$35.00/couple

FOR RESERVATIONS: Mrs. John Bacon
1660 Espinosa Circle, Palos Verdes Estates, Ca. 90274
FOR INFORMATION: 213-377-4705

**Bob Hope
says:
"Red Cross
can teach you
first aid.
And first aid
can be a
life saver."**



A COUNTRY HOME . . . IN SEATTLE


This elegant and historic home commands the hill overlooking Lake Washington and the Ship Canal. A private lane leads from Seattle's most prestigious neighborhood into one of several greenbelts which embellish the city. There, surrounded by towering evergreens, on nearly three quarters of an acre of manicured grounds, is this featured home offering scenic and secluded Northwest country living in the very heart of the city. Minutes from Seattle's thriving financial and cultural centers, this home provides a private oasis of gracious living.

Originally built as "The Boulevard Inn" to accommodate famous touring theatrical personalities and as a gathering place for early Seattle's socially elite, the house was later redesigned into a private residence by architect Elizabeth Ayer. A premier home in a city which allows historic elegance and natural beauty to exist side by side. \$485,000.

**Metcalf
& Knapp
Realtors**

Our talent and specialty is the In-City residence. The staff is unique in its knowledge and activity in community affairs and its willingness to assist in making a smooth transition into the city. If you are considering a move to Seattle, please consult us for specifics on Northwest urban living at its finest.

METCALF BEATTIE & KNAPP, INC. RESIDENTIAL BROKERAGE
2335 EASTLAKE AVENUE EAST SEATTLE, WASHINGTON 98102 (206) 322-8940

A Public Service of This Magazine
& The Advertising Council 



**Bring the finest from France
together...**

*Exclusive Importers of Cerabati Faience
Roseraie glazed tiles coordinated with
Pierre Deux Provincial Fabrics*

Available in blue



la france imports inc.

architectural decor tiles & fabrics
wall coverings coordinated w/fabrics

2008 Sepulveda Blvd.
Los Angeles • California 90025
(213) 478-6000



Illustrated: Et Cetera Collection by Drexel... the ultimate in eclectic designs.

Drexel Heritage...

**the two most distinctive names in home furnishings.
All under one roof! ...Ours!**

Come in and see the most innovative and exciting home furnishings you've ever dreamed of. Browse through a whole store of completely decorated room settings featuring magnificent Drexel and Heritage collections. Inspect the fine craftsmanship

of each piece. Discover new ideas on room arrangement, color, fabric and accessories. Our professional sales consultants are readily available to assist you with any of your decorating problems. Discover a whole new kind of store!

Edwards Interiors

501 Mission Valley Center West, San Diego • (714) 299-8730
1495 East Flamingo Road, Las Vegas • (702) 732-7721



Suburban House

19900 Stevens Creek Blvd., Cupertino, Calif. • (408) 446-0900
1150 Concord Avenue, Concord, Calif. • (415) 671-7373



COUNTRY. STYLE.

Fairbanks Ranch. Over one thousand master-planned acres at Rancho Santa Fe. Estate homesites in excess of one acre on private streets with access controlled by electronically activated gates. A lakeside clubhouse, tennis and boating facilities and full equestrian center.

Panoramic views of the gently rolling coastal foothills from the valley to the sea. Towering eucalyptus forests, orange groves, pine-covered hills and beautiful meadows. All homesites will be fully improved.

Fairbanks Ranch holds every promise of becoming one of the most desirable and prestigious custom home communities in Southern California. It offers, in fact, one of the last opportunities to enjoy a truly elegant, rural lifestyle.



From \$175,000

Ranch tours by appointment only:

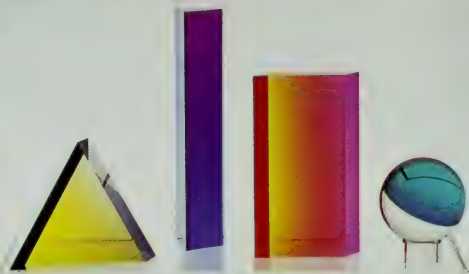
Fairbanks Ranch Realty Company P.O. Box 2012, Rancho Santa Fe, California 92067

Telephone (714) 756-3795

Developed by Fairbanks Ranch Company



Equal Housing Opportunity



Triangle

Triangular Column

Parallelogram

Sphere

VASA

Multiple Acrylic Sculpture

GalleryWest

107 South Robertson Boulevard
Los Angeles, California 90048
Telephone: (213) 271-1145

Catalog Available Upon Request

WANTED

Real Estate, Boats,
Automobiles, Etc!

IN EXCHANGE

FOR

DIAMONDS

(408) 295-7873

call collect or write:

DIAMOND HORIZONS

2444 Moorpark Plaza, Suite 207
San Jose, CA 95128

[We Will Trade Diamonds
For Real And Personal Property.]

Richard Yeakel Antiques



Lang Photo

Oyster Veneer Circa 1690-1710
From our English Store

Three Stores in
Laguna Beach of
16th, 17th, 18th
Century Period
Furniture, Silver,
Paintings, Drawings
and Tapestries

1099 South Coast Highway, Laguna Beach, California 92651, (714) 494-5526

Los Angeles ←

45 minutes

→ Laguna Beach

Introducing a new car from the top down.

You're looking at a San Remo

Dorado. A limited production, luxury convertible with such an unlimited array of options that it just may be

the definitive personal automobile.

For those who've ever had the desire for an automobile with presence, we present the San Remo Dorado.

San Remo

San Remo Convertibles, 31344 Via Colinas, Westlake Village, CA. 91361 • (213) 991-3420; 1 (800) 423-5475, except California.



Brand 117 Classic Glazed Roofing Tile



Glazed roofing tiles are fireproof, resistant to wind damage and easy to install. These fine quality vitreous tiles are manufactured in three styles—each with a large selection of glaze colors and matching ornamental pieces.

Shown: Blue, Grass Green, Terra Cotta, and Silver. Also available: Turquoise, Orange Yellow, Moss Green, Maroon Pink, Purple, and White.

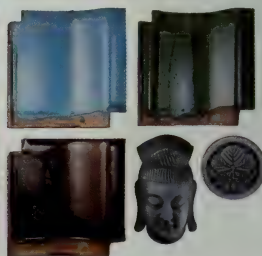
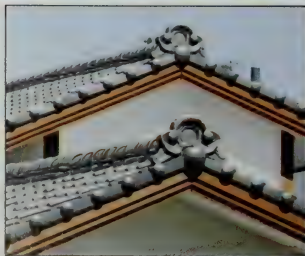
Custom colors upon request.

These hand-crafted glazed roofing tiles capture, in their shape and character, a subtle beauty that has evolved through the centuries as an art form. Now this most elegant roofing treatment is available to you through International Tile and Supply Corporation.

International Tile brings together a total package of glazed roofing, wall and floor tiles from around the world. Visit one of our showrooms and see how the harmoniously combined textures and hues of these tiles can add a touch of timeless beauty to your home.

INTERNATIONAL TILE & SUPPLY CORPORATION

1288 South La Brea Avenue, Los Angeles, California 90019 / (213) 931-1761
Santa Ana (714) 540-0548 • Corona Del Mar (714) 759-0404 • Northridge (213) 886-8811
Please send for our free brochure.





Burton Lowell Kaplan

THE WORLD'S FINEST SHOWROOM
FOR ANTIQUE ORIENTAL RUGS AS ENVIRONMENTAL ART.

THE MOST & ELEGANT TOY

you'll ever own!



The David League model shown pictured lists for \$3500. FOB Los Angeles. The ball rack and other accessories are optional. Other models are priced from \$1000 to \$25,000.

GOLDEN-WEST
BILLIARD MFG.

ARCADIA
(213) 445-5342

FRESNO
(209) 239-0303

CANOGA PARK
(213) 888-2300

REDWOOD CITY
(415) 367-0682

NORTH HOLLYWOOD
(213) 984-3081

SACRAMENTO
(916) 925-7552

ONTARIO
(714) 888-0411

SAN DIEGO
(714) 488-5587

ORANGE COUNTY
(714) 978-6201

SAN JOSE
(408) 246-2696

SOUTH BAY
(213) 772-1498

VISALIA
(209) 625-2573

A Grand Entrance

Throughout history, beautiful doors have been a symbol . . . a threshold, a divider, a decoration, a token of rank. But always, a door has been a sign to pause and take measure.

At Paul Heinley our doors say many things. With style and grace they provide the often overlooked element of understated elegance that transforms a lovely room into masterpiece of personal statement.

Enter into the world of Paul Heinley and see how we combine superior materials, unmatched craftsmanship and over thirty years of experience

Shutters, shojis, doors, louvers and dividers, each in Paul Heinley tradition, a tradition of excellence.

General Offices
3550 Hayden Avenue
Culver City, California 90230
(213) 838 3156

Bay Area (415) 345-4856
Desert Area (714) 568-2238

Paul Heinley



LEHYO
CORPORATION

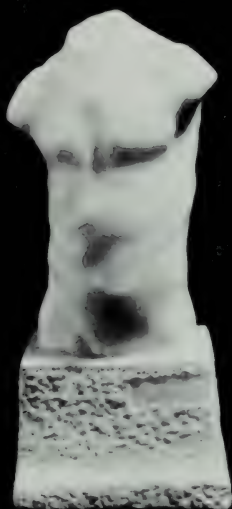


The Residence of Virgil and Verle Lubberden



C. L. WYUPH and ASSOCIATES, INC.

APPRAISERS OF FINE ART
AND PERSONAL PROPERTY
FOR THE DISCERNING



Auguste Rodin, *Torse d'homme*, Chalvey Collection

We regard every customer as a customer for life
and every appraisal as a lifetime responsibility

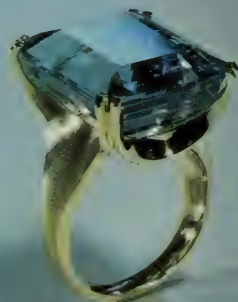
For free brochure or appointment
Please call:

Lafayette (415) 284-4610

San Francisco (415) 398-1340

Beverly Hills (213) 275-2707

Koceck Jeweler



30.19 ct. aquamarine

Carmel-by-the-Sea

(408) 624-8485

How important is the new physical education?



As important as life itself.

Today, a good physical education program means turning every child on to a lifetime of benefits, not just the athletically gifted. It's part of the new physical education and you can learn more from our free pamphlet, "What Every Parent Should Know About The New Physical Education."

pep2

Physical Education Public Information
American Alliance for Health,
Physical Education & Recreation
1201 16th Street, N.W.
Washington, D.C. 20036

CORIAN®



CORIAN® a solid investment in lasting beauty.

When you select CORIAN® building products for your bath, kitchen or bar, you're making a solid investment in luxurious beauty plus durability and ease of care.

The solid construction of CORIAN is unique. The marble-like patterns and colors run all the way through. You get a depth and richness not possible with coated "synthetic marbles" or laminated plastics.

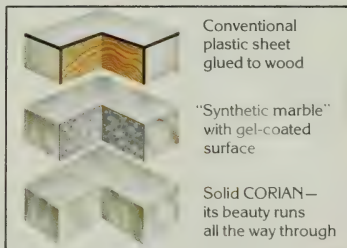
CORIAN is tough enough to take rugged wear without losing its look of elegance. It resists staining. And a little household cleanser

does away with minor surface scratches or cigarette burns.

What's more, craftsmen can work and shape CORIAN as easily as wood, to carry out your most imaginative decorating ideas.

CORIAN comes in one-piece molded tops and bowls for baths, kitchens and bars in a range of styles and sizes. CORIAN sheet for kitchen and bath counter tops, wall wainscoting, bath and shower surrounds and custom surfaces is also available.

Look for CORIAN dealers in the Yellow Pages under "Kitchens." For a



full-color, 28-page brochure, "Creating with CORIAN," see your dealer or mail \$2 to DuPont Co., Room 37694, Wilmington, DE 19898.



REG. U.S. PAT. & TM. OFF.

Contemporary Moods

By June R. Gader

CONTEMPORARY, in reference to architecture, means that it is of our time. It does not, however, give a clue as to what the building looks like. Indeed, the trend in contemporary architecture today seems to be toward a happy mixing of details from many periods and styles. Here are two available contemporary residences—in Alto, New Mexico and Mill Valley, California—that have a cleanness of line while mixing a variety of details.

Alto, New Mexico

The residential complex at Little Creek Ranch, just fifteen miles from Ruidoso, verges on fantasy. Numerous polyhedral domes interrupt the basic horizontal lines. A foundation of moss rock mingles with cedar siding for the façade. There is an arched entryway here, a circular window there, a colorful stained glass window at another side. Every conceivable geometric shape seems to be represented in this residential complex. And yet these remarkable structures blend into the surrounding forest as though they had grown there, as though nature had accepted them for her very own.

The interiors are luminous and extravagant in their sense of space. The domed rooms—several are thirty-six feet in diameter—have abundant skylights. Here, doorways form obtuse angles, windows form acute ones, and interior views are as panoramic as exterior views. There are no conventional details here, as evidenced by the beehive fireplace, the warm Gulistan carpeting, the contrasts of cedar panels to stark white planes, and of Mexican tile to carpeted areas. These multiplaned domed rooms add spaciousness not usually seen. The master suite, with its sauna and sun deck, its "moon deck" with whirlpool spa, is in one of the three domes.



A series of decks are marked by a number of generous curves in Vandyke Villa, located in Mill Valley, California, just north of San Francisco.

Nearly all the buildings in the complex have domes; the guest house, the studio with darkroom, and the toolshed. There are two domes in the three-winged office building with its decks and balconies. There also are two domes in the cedar-lined bath house with whirlpool bath, sauna, showers and cantilevered decks. There is also an Olympic-size pool. This 105-acre mountain property includes woods and open meadows and is close to many ski areas and an airport.

Also in the surrounding countryside is the Lincoln National Forest, an eighteen-hole golf course, and additional recreational facilities with tennis courts. The entire residential complex, which offers privacy and solitude, as well as numerous sporting diversions, is available partially furnished and equipped, for \$1,500,000, from James



Little Creek Ranch in Alto, New Mexico is a residential complex conceived of polyhedral domes and horizontal planes surrounded by woodlands.

P. Retz, Previews Incorporated, 5670 Wilshire Boulevard, Los Angeles, California 90036; 213/937-0703.

Mill Valley, California

On a mountaintop vantage point, the Vandyke Villa rises from a series of decks against a brilliant backdrop of sky. The decks curve, circle, undulate and finally straighten out to the rear. The effect resembles that of a grand ocean liner seen against the horizon. Indeed, the house almost seems to have a destination, for the breathtaking view that stretches before it is of San Francisco, rising across the bay. More than mere privacy, this remarkable site in one of northern California's most prestigious areas offers a rare opportunity for solitude. It is adjacent to acres of open space.

An ingenious use of three different handcrafted woods—redwood, birch and teak—provides wonderful color contrasts both inside and out. In the living room, a conversation area of comfortable sofas is outlined by a half oval of contrasting woods. Above it, the beamed ceiling of two different woods soars to nearly triple the standard height, making surprising convex curves just before it reaches the skylights. There is drama everywhere—an entryway with a pond of colorful Japanese koi; a sculptural open fireplace and equally sculptural stairways; an airy loft above one side of the large living room; and, always present, spectacular views. The kitchen is equipped to meet every demand of a gourmet cook, and there is a wine cellar. The Vandyke Villa is available for \$2,400,000 through Mary Ann Good, 935 Lootens Pl., San Rafael, CA 94901; 415/459-2893; and Don G. Gill, California Western Financial Investments, 1530 E. Wardlow Road, Long Beach, California 90807; 213/434-5706. □

clarence house

40 EAST 57TH STREET NEW YORK THROUGH DECORATORS AND FINE STORES



"CHINOISERIE FANTASTIQUE"



For further information contact The Secretary, Room AD2

The Inchbald School of Design 7 Eaton Gate, London SW1W 9BA Tel: 01-730 5508



We practise what we teach . . .

... at the Inchbald School. Take for example the lecturers on the One Year Interior Design Course. There are currently fourteen lecturers, all impressively qualified in both practical and academic terms. The majority of these designers and architects have their own successful practices, while the remainder are retained as full time consultants to major companies in furniture, lighting and allied fields. Together they spearhead a stimulating programme that includes – The Theoretical Aspects of Design, The History of Architecture, Furniture and Painting and The Techniques of Drawing and Presentation.

From the first week, students carry out drawing and design projects in the studios. Well known interior designers hold guest lectures on classic and modern fashion and styles. Further studies include heating, lighting, building, furniture construction and the ancillary crafts associated with Interior Design. There are small group tutorials and visits to showrooms, museums and places of historic or design importance. This comprehensive syllabus ensures that hard-working students leave the School with the basic knowledge required to qualify them for an assistant's job in a design studio. They will have attained a professional standard of draughtsmanship and coloured visual presentation, an understanding of buildings, furniture and decoration, and possess a comprehensive portfolio of their solutions to stimulating design projects.

Students are assessed on their year's work and the results of an examination. Diplomas are awarded accordingly. The Diploma is recognised by the Interior Decorators and Designers Association, who readily consider successful students for employment in Members' practices.



Danny Alessandro, Ltd. Edwin Jackson, Inc.

1156 Second Avenue, New York, N.Y. 10021
(212) 421-1928 (212) 759-8210

Member of Art & Antique Dealers League of America

Sculpted and signed in 1863 by H. F. de Fauveau.
Born in Florence 1799; died in Paris 1886.
Statuary white motifs of the sea.

Mantel:

Length of shelf, 71 3/4" x 68 1/2" Width of shelf, 16" x 18 1/4" Height of shelf, 55 1/4"
Width of body, 68 1/2" Opening width, 47" Opening Height, 43 1/2" x 40"
Projection for facing, 6 1/4"

Subject to prior sale.

America's largest fireplace specialists since 1879
Also, antique and reproduction 18th century marble and wood mantels,
club fenders, andirons, firescreens and hearth accessories.



LOS ANGELES: 114 NORTH ROBERTSON BOULEVARD, CALIFORNIA 90048 • TELEX 698503 • (213) 278-0368

Chicago: Rozmallin • 1253 Merchandise Mart • Illinois 60654 • (312) 467-6860
 Dallas: Eliot & Associates • 709 Oaklawn Plaza • Texas 75207 • (214) 744-0868
 Rome: Arredamento E Arte • Corso d'Italia 88 • Roma, Italy • (06) 862-093

Marcello Mioni®



MARCELLO MIONI

DESIGNED FOR READING

Books on America's Artistic Tradition

By Charles Lockwood

NINETEENTH-CENTURY AMERICAN ART appears to be experiencing a renaissance. With the opening this spring of the Metropolitan Museum of Art's new American Wing, the museum will have additional gallery space in which to display nineteenth-century art and architecture. Until now, these works have been kept in storage. Prices for nineteenth-century American art are soaring, and book publishers, now more than ever, are making art that has previously been viewed only in museums or in private collections available to everyone through well-written handsomely illustrated books.

An American Bestiary, text by Mary Sayre Haverstock; 248 pages, with 198 illustrations, 73 plates in full color. Harry N. Abrams, New York, 1979.

Only a handful of art books are fun to read, as well as informative, but Mary Sayre Haverstock, author of *Indian Gallery: The Story of George Catlin*, has accomplished this seemingly contradictory feat in *An American Bestiary*. This is the first book to survey animal imagery in American art from Colonial times up to the present day.

"Largely ignored by art historians, animal painting is actually a microcosm of American art as a whole," Mary Sayre Haverstock writes. "Birds, beasts, and fish abound in every mode of painting from the naïve to the sophisticated, from the conservative to the avant-garde. Some are dark and mysterious and steeped in psychological significance, while others are as sharp and explicit as photographs. All of the paintings contribute to both an understanding of American art and America's constantly changing perceptions of the animal kingdom."

Mrs. Haverstock points out that many Americans were frightened and ignorant of animals beyond the frontier during the eighteenth century and



In *An American Bestiary*, Mary Sayre Haverstock recounts the story of *The Peacock Room: The Rich Peacock and the Poor Peacock*, painted by Whistler.

even into the nineteenth century. As late as the 1830s and 1840s, East Coast city residents bought—and believed—books with engravings that showed Davy Crockett outwitting twenty-foot-long snakes and fighting off entire families of grizzly bears.

An American Bestiary is filled with pleasant surprises. As Mary Sayre Haverstock demonstrates, artists like Frederick Church and Winslow Homer painted some of the most charming animal subjects, even though they were best known for entirely different kinds of work. James Abbott McNeill Whistler occasionally painted animals instead of the usual full-length portraits and scenes of nocturnal London for which he was known. The most memorable result was his fabled Peacock Room, done for a London shipping magnate in the 1870s and now installed in the Freer Gallery of Art, at the Smithsonian Institution.

The shipping magnate, according to Mrs. Haverstock, hired an interior designer to turn one room of his home into the proper setting for a collection of blue and white porcelain. Whistler heard about the designer's plan and decided to redecorate the room on his own. While the owner was out of

town, Whistler slipped into the house and covered the antique Spanish leather walls with blue paint and golden peacocks. The London press didn't know just what to make of Whistler's work, the designer went mad, and the shipping magnate refused to pay Whistler's fee. But the artist had the last laugh. When the shipping magnate was out of town at another time, Whistler went into the house once again and added another pair of peacocks to the room—*The Rich Peacock*, representing his ungrateful patron, and *The Poor Peacock*, depicting none other than Whistler himself. The final masterpiece, in oil and gold leaf on leather, is 71 by 186 inches.

With fascinating stories like this, it's difficult to say whether *An American Bestiary* is more fun to read or to look through. But one thing is certain. Mary Sayre Haverstock has written a beautiful and informative book that is also entertaining, and she spans over three hundred years and chronicles a variety of art disciplines. *An American Bestiary* belongs in the libraries of art collectors, art historians and animal lovers.

The Great Book of Currier & Ives' America, by Walton Rawls; 487 pages, with 554 prints, 327 plates in full color. Abbeville Press, New York, 1979.

This is a lavish book—15 inches long, 12 inches wide, and 12 pounds in weight—but only a book of this size could encompass the sweeping content and visual excitement of Currier & Ives prints. Walton Rawls was just the man to author *The Great Book of Currier & Ives' America*. With twenty years' experience editing books about art and architecture, and even bringing out several titles under his own imprint, he now has written the most complete, most attractive book about Currier and Ives ever published.

To prepare this book, Mr. Rawls



Jeep Wagoneer *Limited* The ultimate wagon



Introducing the 1980 Jeep Wagoneer Limited. Never before has such luxury and comfort been combined with the ultimate in 4-wheel drive performance. With all these most wanted options, standard! Rich leather seats, extra thick carpeting, woodgrain trim and...gas mileage that's responsive to the times. Mileage comparable to a full size, 2-wheel drive wagon.* Consider it: The ease of automatic transmission and Quadra-Trac®, our exclusive,

automatic 4-wheel drive, combined with fuel efficiency. But there's more. Conveniences like power windows, power door locks and a quartz digital clock. Plus a stereo AM/FM radio with your choice of 8 track or cassette or CB. All standard.



Jeep®

We wrote the book on 4-wheel drive

For luxury, comfort and unsurpassed traction off-road or on, good weather or bad, there is only one wagon. The Jeep Wagoneer Limited. We invite you to test drive the ultimate wagon and the ultimate in 4-wheel drive.

*Remember, use these figures for comparison. Your results may differ due to driving speed, weather conditions and trip length. Actual highway mileage will be less. California figures lower.

Jeep Corporation, a subsidiary of American Motors Corporation

19	15
HWY EST MPG	EPA EST MPG

Hennessy V.S.O.P.

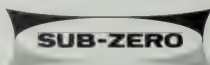


American Country Life, May Morning is just one of many lithographs depicting daily scenes and events in *The Great Book of Currier & Ives' America*.

Over the years, Currier & Ives produced a steady stream of temperance subjects, Mr. Rawls writes in his informative, yet easy-to-read text, and they even removed the wine from the table in the second version of *Washington's Farewell to the Officers of His Army*. But



True built-in refrigeration made especially for the home. Fits flush with standard base cabinets. Accepts front and side panels to match any decor. Choose from side-by-side, over & under (freezer on bottom), all refrigerator, all freezer and under-counter models. Ice makers and complete adjustable storage in all units. Units up to 30 cu. ft. capacity. Every unit is factory tested for total performance before delivery. Available in Canada.



Send 25¢ for colorful brochure.
SUB-ZERO FREEZER CO.
P.O. BOX 4130, MADISON, WI 53711
608/271-2233



first editions

wallcoverings and fabrics Inc.

979 THIRD AVENUE • NEW YORK • NY • 10022 • (212)355-1150

ATLANTA • Hugh Cochran Associates. BETHESDA • J.W. Showroom, Inc.
BOSTON • George & Frances Davison. CLEVELAND • Michael J. Konnor, Inc.
DALLAS • David Sutherland, Inc. HOUSTON • David Sutherland, Inc.
DENVER • Robert Hooker Showroom. CHICAGO • Rozmali
LOS ANGELES • J. Robert Scott, Assoc. MIAMI • Hugh Cochran Assoc.
PHILADELPHIA • J.W. Showroom. SAN FRANCISCO • Lawrence Green
MONTREAL • Concinnity. LONDON • T&T Designs. PARIS • Nobilis

Tropi-kai.



Paradise! By Tropitone.

An enchanting style that'll remind you of the islands. And a feel-good all-over kind of comfort that's designed right in.

Just one of fourteen complete groups of fine casual furniture offered in an endless array of colors. Send \$3 for our full color 48-page catalog and the name of your nearest dealer. See why people say, "Tropitone. Probably the finest."

Tropitone **East:** P.O. Box 3197,
Sarasota, FL 33578
West: 17101 Armstrong,
Irvine, CA 92714

tropitone

DESIGNED FOR READING

continued from page 264

this doesn't mean that Currier and Ives were social crusaders. Not by any means. According to the author, these men published only one antislavery lithograph, because "their numerous customers in the slaveholding South were too valuable to risk alienating."

Looking at what Currier & Ives did and did not publish offers insights into the way nineteenth-century Americans lived and what they thought, Mr. Rawls suggests. In the popular and artistically pleasing lithograph *American Country Life, May Morning*, the top-hatted father and his son approach the

...a historical perspective of how Americans perceived themselves.

gate of their home on horseback under a cloudless spring sky. The house is a comfortable Italianate villa, and the mother and older daughter are picking flowers in the front yard, while the younger daughter plays with a sheep. In the background, a groom brushes down a horse near the stable and a hired hand plows a flat fertile field, all within view of a sparkling sail-flecked river, off in the distance.

By portraying family life in the country at its most affluent, most leisured and most sentimental, this print, Walton Rawls writes, is a sure sign that the "harried city dwellers" of the mid-nineteenth century were "a ready market for inexpensive depictions of what they imagined was a simpler, more fulfilling, more American way of life." One hundred years ago, Americans were already daydreaming about such things as the "good old days."

The Great Book of Currier & Ives' America is a visual feast, with 554 lithographs, over 300 reproduced in all their original clarity and brilliant color. Some of these lithographs have never been published before. No other book on Currier & Ives has surpassed this one for completeness or lavish presentation—a welcome acquisition



Authentic reproduction of a classic Georgian chandelier
of superb quality. Height 39" x Width 34"

NESTLE

ANTIQUES • LIGHTING FIXTURES • DECORATIONS

161 East 57th Street New York, N.Y. 10022 Plaza 5-0515

LOS ANGELES MIAMI CHICAGO DALLAS/HOUSTON SAN FRANCISCO
J.S.I. Ltd. Donahue, Inc. John Strauss Int'l John Edward Hughes Smeers & Widdow

for anyone who is interested in art, Americana or a historical perspective of how Americans have perceived themselves and their nation.

Books In Brief

The Life and Work of Winslow Homer, by Gordon Hendricks; 345 pages, 440 engravings and prints, 68 in color. Harry N. Abrams, New York, 1979.

This large and beautiful book portrays Winslow Homer as the private individual, as well as the renowned artist whose paintings and watercolors capture the New England seacoast, the pleasure of childhood in small towns along the Hudson River, and the tropical landscapes of Florida and the Caribbean. These works, which belong to museums, galleries and private collectors, have been anthologized.

Winslow Homer's Magazine Engravings, by Philip C. Beam; 274 pages, 220 engravings. Harper & Row, N.Y., 1979.

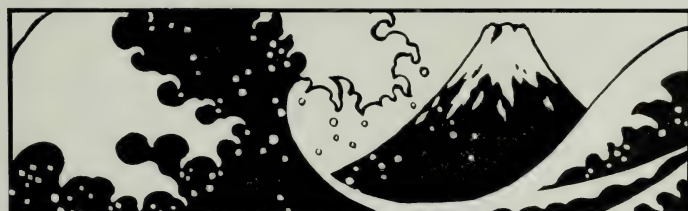
When Winslow Homer was a young man in his twenties and thirties, he made engravings of American city life, the Civil War, and the seaside, for popular magazines like *Harper's Weekly* and *Frank Leslie's Illustrated Newspaper*. His famed paintings and watercolors came later. This book portrays all of Homer's magazine engravings and explains this period of his life in relation to this period of his career.

The Democratic Art, Pictures for a 19th-Century America, by Peter C. Marzio; 368 pages, 172 prints, 104 in color. David R. Godine, Boston, 1979.

Currier & Ives represented only one part of the vast chromolithography industry in nineteenth-century America. Chromos depicted every conceivable subject—circus posters, trade cards, soup labels, even patent medicine. Many of America's leading artists, including Audubon, Homer, Durand and Bierstadt, had their paintings chromolithographed, to bring their works to all. This book documents that phenomenon. □

rosecore

CARPETS • WALLCOVERINGS • FABRICS



**Free tour information to
the Orient is at your fingertips:
800-835-2246, Ext. 131**

JAL takes you to the Orient you want to see. With dozens of tours from the heart of Japan to the isles of the Pacific.

An example: Oriental Heritage tour, 25 days for \$3937. Visit Tokyo, Kyoto, Nara, Seoul, Manila, Singapore, Bali, Jogjakarta, Kuala Lumpur, Bangkok, Chiang-Mai, Hong Kong. Stay in deluxe hotels, enjoy exciting à la carte dine-around program and comprehensive sightseeing. Tour group limited to 24. Fully escorted.

For information on all of JAL's Happy Holidays Tours, call the above toll-free number,* see your Travel Agent, or mail this coupon.

Rates based on double occupancy and economy air fare from the West Coast and are subject to change. Additional charge for June-October peak season.

*Continental U.S. only, except KA.

Please send me details of the tours checked below.

Japan Air Lines
P.O. Box 10618
Long Island City, New York 11101

**The way we are
is the way we fly.
JAPAN AIR LINES**

☐ Oriental Heritage #1004
☐ Other Happy Holidays tours



Name _____

Address _____

City _____ State _____ Zip _____

My travel agent _____

AR0580



BROOKVILLE ART

From our
extensive collection
of Japanese Imaris

A large Japanese Imari jar
with cover and finial knob, 28
inches high; 19th century.

Only one of over two hundred
pieces of Imari.

a

BROOKVILLE ART, INC.

P.O. Box 354
GLEN HEAD, NEW YORK 11545
(516) 676-7735

THE ROE KASIAN PHILOSOPHY:

THE INCREDIBLE RICHNESS OF HAND-LACQUERED FURNITURE
SHOULD NOT BE LIMITED TO ONLY THE INCREDIBLY RICH.



Roe Kasian brings a
new dimension to fine,
hand-lacquered furniture:
Affordability.

Yet, nothing has been
sacrificed.

Quite to the contrary.
Because while our designs
are conceived for the
Western world, they are
executed in the Eastern
world. Each piece is hand-
coated, hand-lacquered
(again and again), hand-
sanded and hand-rubbed.

The process is pains-
taking. The results, breath-
taking. Contact:

Roe Kasian Designs, Inc.,
410 West 16th St.,
New York, N.Y. 10011.
Or call (212) 255-9155.

**ROE KASIAN
DESIGNS, INC.**



Hasi Hoster

Du Pont
EFLON
a stain repeller

NOVEMBER 1991

WATER PROOF INTERNATIONAL

Coming Next— in June



Architectural Digest Visits:
MR. & MRS. MIKE NICHOLS
in their New York apartment,
and their country home in
rural Connecticut.

by
the hand
of baccarat

6½" high, \$150.

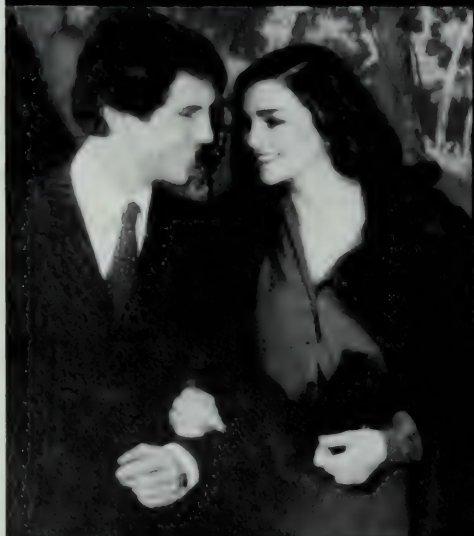
2½" high, \$80.

4" long, \$70.

At selected stores and
BACCARAT
55 E. 57 St. N.Y.C. 10022

Write Dept. AD-8 for illustrated brochures featuring stemware or gifts. 50¢ each.

NEW YORK AT



The
connoisseur's
hotel.

15 East 69th Street
at Madison Avenue,
New York City 10021,
212-535-2000.



TRUSTHOUSE FORTE HOTELS

THE WESTBURY

INTERIOR DESIGNS

In Rome, Count and Countess Brachetti-Peretti revitalize their Renaissance villa.

Gabriele Murdock's concept for a home on a California ranch.

An exotic transformation for a coach house, near Lake Michigan.

David Sylvester infuses his London flat with ascetic beauty.

A gracious setting in Bel-Air devised by John Cottrell.

Juan Montoya interprets minimalism in New York City.

Mediterranean inspiration for a Marina del Rey beach home.

Jacques Grange invokes contemporary luxe in Paris.

In Monterrey, Mexico, San Francisco designer William Gaylord's inventive use of proportion.

ARCHITECTURAL DIGEST



Architecture:
Marco Zanuso's ingenious plan
for a house integrated with
its environment in
the African veld.

SPECIAL FEATURES

Historic Houses:
A Robert Adam influence
for a townhouse in
Georgian Edinburgh.

Antiques:
Timeless and resplendent
robes from China and Japan.

Art:
Paintings that celebrate the
theme of the garden.

Gardens:
Landscape architect
Joseph Copp's own Los Angeles
oasis, where small scale
works to great effect.

The Collectors:
In Manhattan, Fred B. Nadler's
superb array of porcelains
pays homage to the Orient
in an eloquent context.

AND MORE—

"SPACED TULIPS" — available in six colorways.

LOUIS W. BOWEN INC.
FINE WALLCOVERINGS

979 THIRD AVE. • D & D BLDG. • NEW YORK 10022

Chicago • Philadelphia • Dallas • Miami • Boston • San Francisco
Los Angeles • Montreal • Toronto

Available through interior designers or architects



Auffray & Co.
INC.

164 E. 56th St., N.Y.C. 10022 (212) PL 3-3931

Atlanta • Chicago • Dallas • Houston
Los Angeles • Miami • Troy (Michigan)

Fine French Furniture to the Trade
Complete catalogue available — \$10.00

ARCHITECTURAL DIGEST

For the Collector!

Your copies of Architectural Digest are easier to handle and store in our new slipcases. Two cases protect a full year's issues.

In coffee-color with padding, leather-like appearance and gold stamping on cover and spine. Index them by year with easily applied gold-stamped numbers for quick reference.

Each slipcase is \$7.95, plus shipping and handling. Satisfaction guaranteed or your money back. Order today with the coupon below.

S E L E C T I O N S

ARCHITECTURAL DIGEST

Dept. A250
8460 Higuera Street, Culver City, CA 90230

____ #00134 Slipcase \$7.95 (1.00) Check payable to Architectural Digest \$ _____
(Add 6% sales tax if delivered in California.)

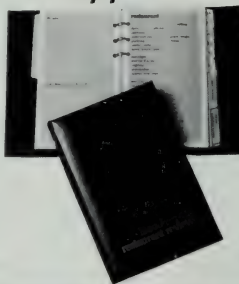
Signature _____ Name _____
Charge my _____ (if charging) A250 Address _____
☐ BankAmericard/Visa City _____
☐ Diners Club State _____ Zip _____
☐ Master Charge
☐ American Express
Exp. _____
Date _____

TO ORDER CALL TOLL FREE 800-421-4448
MON.-FRI. 7AM TO 8PM, SAT. 7AM TO 1PM PACIFIC TIME
IN CALIFORNIA CALL 800-252-2071. CREDIT CARD ORDERS ONLY. (MINIMUM \$15)

Offer good in U.S.A. only. Allow six weeks for shipment. Items may be shipped separately.

ARCHITECTURAL DIGEST

You're the Judge! Bon Appétit Restaurant Reviewer



You can always count on the Bon Appétit Restaurant Reviewer because it's the guide you write yourself!

Includes an index by cuisine, evaluation sheets, a diners' dictionary and a name/address section. Distinctively designed as a looseleaf binder, it's compact enough to fit into briefcase, pocket, purse or glove compartment.

Satisfaction Guaranteed or your money back.

S E L E C T I O N S

ARCHITECTURAL DIGEST

Dept. A 750B
8460 Higuera Street, Culver City, CA 90230

____ #04105 Restaurant Reviewer \$12.95 (1.25)
Check payable to Architectural Digest \$ _____ (Add 6% sales tax if delivered in California.)

Signature _____ Name _____
Charge my _____ (if charging) A 750B Address _____
☐ BankAmericard/Visa City _____
☐ Diners Club State _____ Zip _____
☐ Master Charge
☐ American Express
Exp. _____
Date _____

TO ORDER CALL TOLL FREE 800-421-4448
MON.-FRI. 7AM TO 8PM, SAT. 7AM TO 1PM PACIFIC TIME
IN CALIFORNIA CALL 800-252-2071. CREDIT CARD ORDERS ONLY.

Offer good in U.S.A. only. Allow six weeks for shipment. Items may be shipped separately.

Announcing System V by Elkay... the Water Appliance for the '80s.



Model Illustrated LSYS-1122-C

MORE THAN A SINK. It's all here...designed-in for both beauty and function: the Elkay Stainless Steel Sink, Faucet and Food Waste Disposer plus Instant Hot and Chilled Water Dispensers. Together in the new exclusive Elkay System V.

Call your Plumbing Contractor or Kitchen Dealer, and ask

them about System V, System IV without chilled water dispenser, or any of Elkay's stainless steel sinks and accessories.

For free literature write: Elkay Manufacturing Company, 2222 Camden Court, Oak Brook, IL 60521, Dept. 0-38. **ELKAY**



Meet your next likely companion to Monte Carlo!

Granted, you might feel a bit conspicuous! After all, a bronze and gold likeness of Fukurokuju, one of the Japanese Gods of Luck, might cause a certain amount of commotion at the tables. His name literally means wealth, prosperity and longevity. You should point this out to anyone questioning his presence. Seated Fukurokuju measures 15 inches high, including his gold gilded wooden stand (not shown here). His three boy grooms are meticulously preparing him for his journey. The artist, Miyao, never had Monte Carlo in mind when he rendered our God in the late 19th Century. Nevertheless, this exquisite piece is poised, ready to travel. The fee—a mere \$25,000.00.



Jade & Oriental Art
in the Fairmont Hotel
950 Mason Street
San Francisco, CA 94108
415/391-3440

A s h k e n a z i e & C o.

CANADA



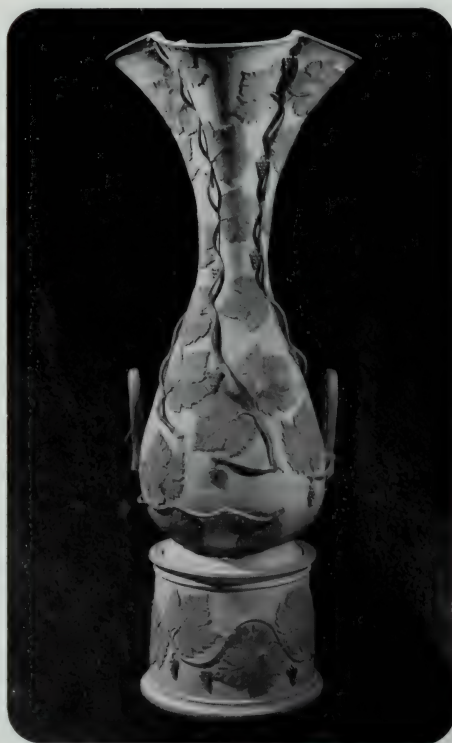
Vancouver, British Columbia

Canada West

HARMONY OF SEA AND CITY

Masts sway gracefully in a summer breeze, the city rises into high green peaks. A harmony that welcomes and invites you to enjoy unusual Canada.

Canada
SO MUCH TO GO FOR.



Outstanding example of terracotta exhibited in 1844 by Ceramique de Billom and winner of 1st Prize.

Beige ground with terracotta vines & leaves.

Vase with stand, overall 41".

**MARVIN
ALEXANDER, Inc.**

315 EAST 62nd STREET,
NEW YORK 10021—TE 8-2320
chandeliers/lamps/sconces/candelabra
decorative accessories

Sorry, no catalog

READER'S DIRECTORY

**A listing of the designers,
architects and galleries
featured in this issue.**

Pages 68-75:

Kalef Alaton

Janet Polizzi

Interior Design

269-A South Spalding Drive

Beverly Hills, California 90212

213/553-7546

Pages 76-83:

Mario Buatta

120 East Eightieth Street

New York, New York 10021

212/988-6811

Pages 84-89:

Merle Sheridan

Dan Zimmerman

124 South Las Palmas Avenue

Los Angeles, California 90004

213/936-5112

Pages 90-95:

Frank Caro Gallery

41 East Fifty-seventh Street

New York, New York 10022

212/753-2166

Far East Fine Arts, Inc.

518 Sutter Street

San Francisco, California 94102

415/421-0932

Gérard-Lévy

13, rue de Beaune

75007 Paris, France

1-261-26-55

G. Malina

680 Madison Avenue

New York, New York 10021

212/593-0323

Spink & Son, Ltd.

5, 6 & 7 King Street

London SW1, England

01-930-7888



Judson Scott

Handprints, Ltd.

D&D BLDG., 979 THIRD AVE., NEW YORK, N.Y. 10022 (212) 838-3280
 PACIFIC DESIGN CENTER, 8687 MELROSE AVE., LOS ANGELES, CA. 90069 (213) 659-7760
 10 N.E. 39th ST. MIAMI, FLA. 33137 (305) 576-1328
 1200 MERCHANDISE MART, CHICAGO, ILL. 60654 (312) 329-9260

AND AT REPRESENTATIVES IN ALL MAJOR CITIES OF THE WORLD

Shown: Border-"Tempo". Fabric And Wallcovering-"In the Spring" ALL DESIGNS AVAILABLE IN WALLCOVERINGS AND FABRICS. STOCK AND CUSTOM

CANADA



Calgary, Alberta

Canada West

OUR WEST IS WILD

Wildly entertaining and wonderfully civilized. Go stampeding or shopping without leaving town. Come on. Kick up your heels and come to Canada.

Canada
SO MUCH TO GO FOR.

Stop buying and start collecting.



Knob Creek furniture isn't just a purchase. It's an investment. Our quality shows through from the rug on the floor to the pictures on the wall. Send for our complete catalog of upholstered furniture, occasional furniture and accessories. You'll see we're everything we claim to be. And more. Enclose \$7.95 to Knob Creek, Dept. 76, P.O. Box 995, Morgantown, N.C. 28655.

Knob Creek

READERS DIRECTORY

continued from page 274

The Vallin Galleries

516 Danbury Road
Wilton, Connecticut 06897
203/762-7441

M. Wang Gallery

8010 Norfolk Avenue
Bethesda, Maryland 20014
301/656-2040

Pages 96-103:

David Whitcomb

"The Mill"
R.D. 2
Germantown, New York 12526
518/537-6731

David Morton

Thomas Cordell
Architects
11 Leroy Street
New York, New York 10014
212/691-4648

Pages 110-117:

Ralph Rapson, AIA
1503 Washington Avenue South
Minneapolis, Minnesota 55454
612/333-4561

Pages 118-125:

Bruce A. Gregg
1203 North State Parkway
Chicago, Illinois 60610
312/787-0017

Pages 138-143:

Piero Sartogo
Viale Villa Grazioli, 11
00198 Rome, Italy
06-86-50-65

Pages 144-149:

Bernheim-Jeune
27, avenue Matignon
75008 Paris, France
1-266-60-31

continued on page 278

How to make a kitchen

With Thermador's hoodless Cook 'N' Vent system.
It's a griddle. And a grill. And a 4-element cooktop. And it ventilates itself.

Here's how Thermador makes it work: Push a button and the Hide-a-Vent™ intake rises above the cooking surface to effectively and quietly remove most smoke and cooking odors. Push the button again and it disappears back into the countertop.

The exhaust intake is close to the cooking surface, so it captures odors as efficiently as a hood. And unlike some other hoodless cooktops, the Cook 'N' Vent doesn't alter the cooking process by drawing air across the food.

If you're designing or remodeling a kitchen, you'll want to know that Cook 'N' Vent's exclusive design allows almost total use of cabinet space under the cooktop. And that only Thermador offers a hoodless cooktop in a variety of colors and finishes to complement any kitchen decor.

The Cook 'N' Vent.
It makes your kitchen.



Cook'n'Vent™
Thermador

For information and complete warranty details, contact your dealer or write:
Thermador, 5119 District Blvd., Los Angeles, CA 90040 Dept.E

The most important name in the kitchen.

CANADA



Saskatchewan

Canada's Heartland

BELIEVE IT

A vacation in Canada is showing off the real ones that didn't get away, enjoying the good city life along with sparkling lakes and big blue skies. It's all next door in Canada.

Canada
SO MUCH TO GO FOR.



A Lovely George III Reproduction Bowfront Chest of 4 Graduated Drawers made in England of Finely Figured Mahogany and Hand Finished to a Luxurious Brown Colour. The Top and Drawer Fronts are Crossbanded and Inlaid with Satinwood. 37"W x 20½"D x 32"H

WOOD & HOGAN

America's most distinguished wholesale source for Fine English Furniture
305 East 63rd Street, New York 10021 / Telephone: 212-355-1335
Sole American Distributors for Norfolk Antique Company
In Dallas: Gerald Hargett, Inc., 220 Decorative Center
In Houston: Gerald Hargett, Inc., 5120 Woodway

READER'S DIRECTORY

continued from page 276

Andrew Crispo Gallery
41 East Fifty-seventh Street
New York, New York 10022
212/758-9190

Kennedy Galleries
40 West Fifty-seventh Street
New York, New York 10019
212/541-9600

Perls Galleries
1016 Madison Avenue
New York, New York 10021
212/472-3200

Galerie Robert Schmit
396, rue Saint-Honoré
75001 Paris, France
1-260-36-36

Pages 150-155:
Harold W. Levitt, AIA
310½ North Doheny Drive
Los Angeles, California 90048
213/878-1021

Pages 156-161:
Bruce Goers
Wayne Williamson
Steven Homma
Insight Inc.
1997 Lake Park Avenue
Highland Park, Illinois 60035
312/432-4606

Pages 162-167:
Michael Haynes
401½ Wandsworth Road
London SW8, England
01-622-7261

Pages 168-173:
Whitney Chase Design
9124 Janice Place
Beverly Hills, California 90210
213/275-2311 □



Our dramatic Potpourri Collection presents "Flutto." A stunning hand-woven, all-wool design by Marianne L. Simmel available in custom sizes and colors. Color brochure available.

Patterson, Flynn & Martin, Inc.

950 Third Avenue, New York, N.Y. 10022 (Corner of 57th Street) Tel. (212) 751-6414.

Chicago: Space 1226 Merchandise Mart Tel. (312) 644-3280

Los Angeles, San Francisco, Dallas, Houston, Philadelphia, New Orleans, Boston, Atlanta, Washington, D.C., Miami

W Says...

**“What’s In! What’s Out!
What’s Best! What’s Next
What’s You!”**



**In every issue of “W,”
you’ll find out...**

PLUS: Authoritative reports on the enduring world of Quality! The best of the best fashions, accessories, jewels, furs, beauty care, sports, furnishings, houses, art, collectibles, performances, places, people and personal lives!

Intimate conversations with the world’s most interesting people! Elegant people. Powerful people. Celebrated people. People who start things, move things, do things with style, energy and imagination!

To subscribe to W just fill in the handy coupon below and mail it to:

W, 7 East 12th Street, New York, N.Y. 10003.



Fairchild Publications • 7 East 12th Street
New York, N.Y. 10003

Yes, make this year a W year and enter my one-year subscription to W (a total of 26 full-color issues) for only \$18.00.

☐ My payment is enclosed
(See below for W’s assurance)

☐ Please bill me

Your name _____

Address _____

City _____ State _____ Zip _____

Subscriber’s Assurance: If in any way you are not fully satisfied with “W”—at any time—simply drop us a note and we will send you a prompt and complete refund on all unmailed copies.

Please allow 4 to 6 weeks for receipt of your first issue.

5AAB8

1.



2.



4.



1. Musically inclined? With our delightful 23"L brass wind chimes every little breeze brings its own light and lively melody! 100 cascading bells, carefully designed for the most beautiful resonance.

#40758 Brass Wind Chimes \$18 (1.00)

2. Enjoy the cream of the crop. Appealing Vegetable Patch Salad Plates come in their own wire basket container to use separately or alone in myriad ways. 7 3/4" diameter designer plates, set of 4, plus vegetable basket.

#40762 Vegetable Plates & Basket s/4 \$27.50 (2.00)

3. Nothing's as fresh as a first bouquet! 10 1/2" x 17" First Bouquet Serving Tray is spill-proof and alcohol resistant for carefree entertaining.

#40761 First Bouquet Tray \$13 (1.50)

4. A homey touch that's yours alone. Handmade and glazed tiles verify your home address for all concerned. Please write numbers carefully on order form and allow up to 6 weeks for shipping and handling.

#40764 House Tiles up to 3#s \$45 (3.00)

#40765 House Tiles 4-6#s \$47.50 (3.00)

5. Pick the best of spring for entertaining. Set of 6 First Bouquet Coasters are felt-backed and alcohol resistant.

#40760 First Bouquet Coasters s/6 \$11 (1.50)

6. Here's a shining idea! Allow the flame to burn down and your candle lantern forms its own windguard for outdoor use and softly illuminates any setting indoors. 5 1/4"H and felt-bottomed.

#40759 Candle Lantern \$7.50 (1.85)

7. Decorating with Flowers. For anyone who likes to arrange flowers or would like to learn this is more than a superior how-to book, it's fuel for the imagination! 254 illustrations, including 113 in full color.

#40503 Decorating with Flowers \$35 (2.00)

*Architectural Digest is a registered trademark of Knapp Communications Corp., used with permission.

Decorating with Flowers

7.

6. The A

9.



8. This ladybug won't fly away! Solid brass ladybug paperweight is right at home wherever you need our charming desk accessory imported from the Orient.
#40763 Brass Ladybug Paperweight \$7 (1.00)

9. How does your garden grow? You'll know exactly with our Garden Book. This 5 year diary includes space for complete plant care records from planting times to feeding and pruning. Plus, you'll find grids for garden diagrams and a records section for purchases! Handy 9 1/2" x 8 1/2" format.
#40766 Garden Book \$22.50 (1.75)

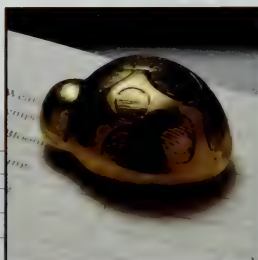
10. Handily designed for storage. Keep your magazines handy and neat in our new acrylic magazine bin. A compact 13" x 10" x 5 1/4" size accommodates most magazines.
#00148 Magazine Bin \$25 (2.50)

11. & 12. Ancient treasures, recreated for you. Antique design Country Ming pattern cachepot and fish-lid bowl in versatile stoneware to use alone or as containers for anything from plants to flowers and pins! Cachepot is 5 1/2" H x 6" Diameter. Fish-lid bowl is 5" H x 4 1/2" Diameter.
#40767 Cachepot \$50 (2.50)
#40768 Fish-lid Bowl \$30 (1.75)

13. The Architectural Digest Slipcase. Your copies of Architectural Digest are easier to handle and store in our slipcases. Two cases protect a full year's issues. In coffee-color with padding, leather-like appearance and gold-stamping on cover and spine. Index them by year with easily applied gold-stamped numbers for quick reference.
#00149 Slipcase \$7.95 (1.50)

14. A clear case for storage. It's easy to see that our acrylic slipcase is perfect for keeping your Architectural Digests handy and neat. Two cases hold one year.
#00150 Clear Slipcase \$20 (1.90)

8.



10.



S

ARCHITECTURAL DIGEST

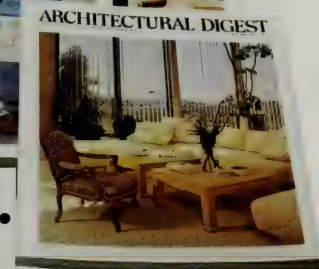
BY MAIL

800-421-4448

IN CALIF. CALL

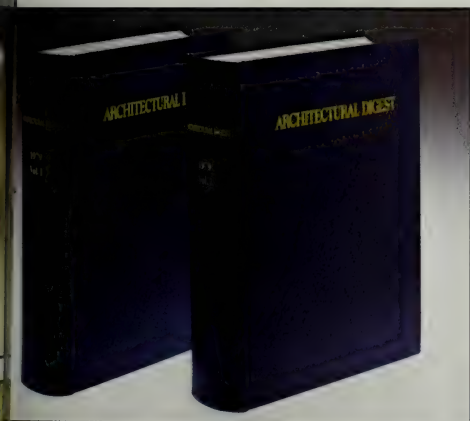
800-252-2071

BY PHONE



15.

Architectural Digest Back Issues and Collectors' Issues - Order Now! Quantities are limited and orders will be filled on a first-come, first-served basis. Each back issue is \$10, including shipping and handling. (Sales tax not applicable.) To order, indicate selection on the convenient checklist and order form.



Now and bound to please. Now, every issue of Architectural Digest for 1979 is beautifully bound in a two-page set. These collectors' editions, in navy blue leather cloth, are stamped in gold.

10 Bound Editions, 1979 set/2 \$50 (incl.)

10 Bound Editions, 1978 set/2 \$60 (incl.)

10 Bound Editions, 1977 set/2 \$70 (incl.)

B A C K I S S U E S

- **08004 APRIL 1980** Architectural Digest Visits: Mr. and Mrs. Neil Simon; The Collectors: The Villa of Evelyn Kelly Lambert; Historic Houses: The Homes of George Sand
- **08003 MARCH 1980** Architectural Digest Visits: Henry Moore; Mrs. Gilbert Miller's House at Oyster Bay; Architecture: Charles Moore in California
- **08002 JAN/FEB 1980** Architectural Digest Visits: Françoise Sagan; Splendor at Jodhpur; Historic Houses: Waverley Plantation
- **07912 DECEMBER 1979** Architectural Digest Visits: Deborah Kerr; Architecture: William Morgan; A Sumptuous Parisian Townhouse; Historic Houses: Gunston Hall
- **07911 NOVEMBER 1979** Architectural Digest Visits: Giancarlo Piretti; Los Angeles Home of Harry Nilsson; An Estate in Montecito
- **07910 OCTOBER 1979** Architectural Digest Visits: Princess Margaret; Country House in the Tyrol; Sykes Place Plantation; Overlooking Lake Geneva
- **07909 SEPTEMBER 1979** Architectural Digest Visits: Geoffrey Beene; Victor Hugo's Island Retreat; India's Lake Palace; The Collectors: Queen Elizabeth II
- **07905 MAY 1979** Architectural Digest Visits: Bobby Short; Gardens: Ninfa Gardens, Lazio, Italy; Thomas Jefferson design for James Monroe; Oak Hill; Castle Howard; George Howard Residence, Yorkshire, England
- **07904 APRIL 1979** Architectural Digest Visits: Lillian Gish; House of Legend, Bella Vista: The Collectors: Old Battersea House
- **07903 MARCH 1979** Architectural Digest Visits: Marc Bohan (of Christian Dior); Gardens: Moshe Dayan, Tel-Aviv; Historic Homes: The Estate of Mrs. Lytle Hull in Staatsburg, New York
- **07902 JAN/FEB 1979** Architectural Digest Visits: Joan Miró; Mediterranean Mood; Contemporary Design for the Olympic Tower; Home of the Late Mrs. Marjorie Merriweather Post
- **07812 DECEMBER 1978** Architectural Digest Visits: Dr. Seuss; Chalet in the Snow; Historic Homes: Culzean Castle in Scotland; Echoes of Old Los Angeles; Orton Plantation
- **07811 NOVEMBER 1978** Architectural Digest Visits: Robert Indiana; A Retrospective of Emile-Jacques Ruhlmann; Petworth House in Sussex; Architecture: William Turnbull, Jr.
- **07810 OCTOBER 1978** Architectural Digest Visits: Joseph Alsop; The Enchantment of Acapulco; Château de Hautefort in Périgord; Designer Valerian Rybar in Portugal
- **07809 SEPTEMBER 1978** Architectural Digest Visits: Andy Williams; Washington: Mrs. David Bruce; A Small Villa near Saint-Cloud; Historic Houses: England's Stratfield Saye
- **07808 JULY/AUG 1978** Architectural Digest Visits: Roy Lichtenstein; La Maison de Saussure in Geneva; Art Déco Adaptation in New York; The Ventana Inn at Big Sur
- **07806 JUNE 1978** Architectural Digest Visits: Hubert de Givenchy in Paris; Traditional Charm in Beverly Hills: The Treasures of Liechtenstein Castle; Paul Rudolph's Architecture for a Private Residence on Long Island; The Saga of an Irish Country House
- **07805 MAY 1978** Architectural Digest Visits: Barbra Streisand in Manhattan; Country Life in a London Townhouse by T.S. Parr; A House of Fantasy for Actress Wette Mirmieux
- **07803 MARCH 1978** Architectural Digest Visits: Mr. and Mrs. Hal Wallis; Tony Duquette's Residence; Baroque Fantasy in Old Silent Screen Studio; Pandora Astor's London Apartment; Designer Harry Hinson in East Hampton
- **07802 JAN/FEB 1978** Architectural Digest Visits: George Cukor; Lee Radziwili's Designs for Her Beach House in Southampton; Christina Onassis' Chalet in St. Moritz
- **07712 DECEMBER 1977** Architectural Digest Visits: The Empress of Iran; Sutton Place Townhouse; Architecture: Aurelio Martinez Flores in Brazil

Quantity _____ Back Issues @ \$6 each = _____

C O L L E C T O R S ' I S S U E S

- **07908 JULY/AUG 1979** — **07704 APRIL 1977** — **07703 MARCH 1977**
- **07906 JUNE 1979** — **07711 NOVEMBER 1977** — **07312 NOV/DEC 1973**
- **07708 JULY/AUG 1977** — **07710 OCTOBER 1977**
- **07706 MAY/JUNE 1977** — **07709 SEPTEMBER 1977**

Quantity _____ Collector's Issues @ \$10 each = _____

ARCHITECTURAL DIGEST S E L E C T I O N S O R D E R F O R M

Name _____ Address _____ City _____ State _____ Zip _____ Expiration Date _____	5 Digit Product # _____	Item Description _____	Quant _____	Item Price _____	S & H () _____	Subtotal _____
(if charging) AM50 _____ my: _____ American / Visa _____ Charge _____ <input type="checkbox"/> Diners Club <input type="checkbox"/> American Express						

After, please fill in the five digit product number and all ordering information including subtotals and grand total. Indicate your name and address in spaces provided. Then clip off this order form, use with your check in an envelope and mail to:

Dept. AM50

Architectural Digest Selections
 10000 Higueria St., Culver City, CA. 90230



To order call TOLL FREE 800-421-4448
 Mon.-Fri. 7AM to 8PM,
 Sat. 7AM to 1PM Pacific time.
 In California call 800-252-2071.
 Credit card orders only.

Please allow six weeks for shipment. Items may be shipped separately. Offer good in the U.S.A. only.

Subtotal \$ _____	Add 6% tax if delivered in Calif. \$ _____
Grand Total (payment enclosed) \$ _____	



Karges®

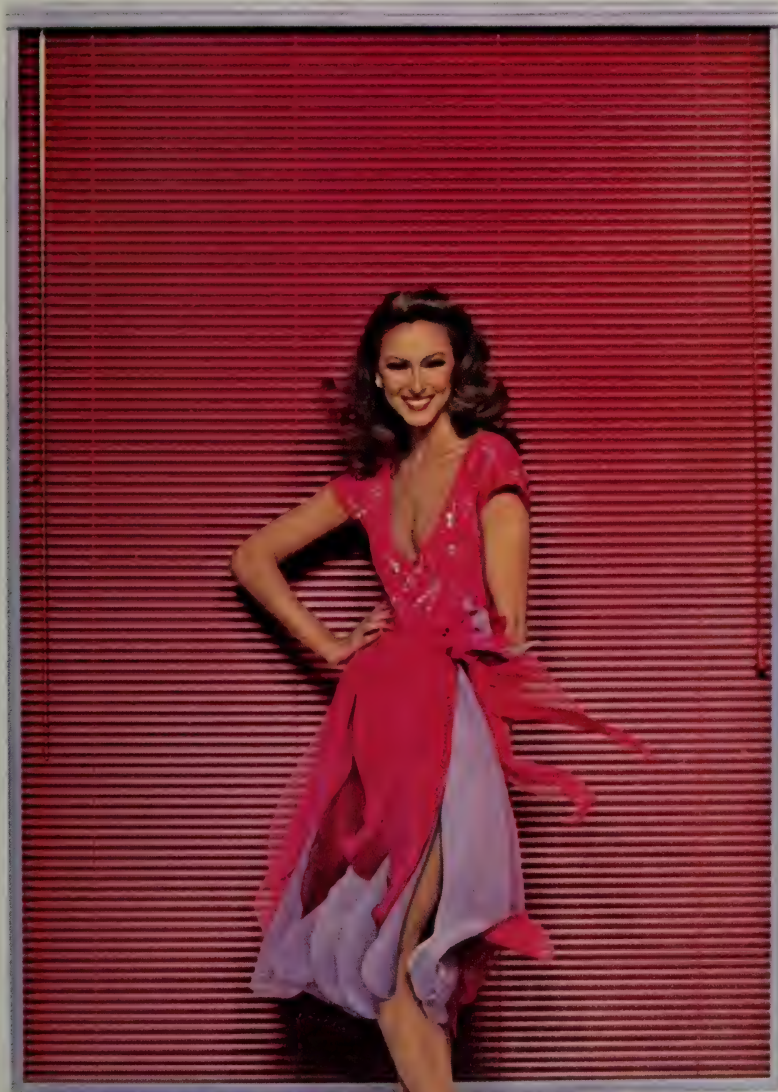
FINE CABINET MAKERS SINCE 1886

THE KARGES FURNITURE COMPANY, INC. 1501 W. MARYLAND ST. EVANSVILLE, INDIANA 47710

Levolor Blinds are wearing a great new original. It's called "Definition" the Color Edge from Levolor.

Real Red blinds with a Wisteria Color Edge. Wisteria blinds with a Pink Color Edge. Pink with matching Pink or Plum or any color combination you choose. It's the new way to dress your windows. "Definition"™ frames Riviera™ Blinds by Levolor with the same color or a contrasting color. And there are hundreds of Levolor colors. You can match

any decorating scheme or dream up a new one. The original she's wearing is designed by Giorgio Sant'Angelo. The original the window is wearing is a Levolor Blind with "Definition." For the name of your nearest dealer, call 800-477-4700 (in Ill. 800-322-4400). Or write to Levolor Lorentzen, Inc., 720 Monroe St., Hoboken, N.J. 07030



Lift a Levolor Blind
and you'll find the Levolor name.

LEVOLOR



LIFE IS FILLED WITH COMPROMISES. A \$30,000 CAR SHOULDN'T BE.

In these times of performance-sapping anti-pollution laws, fuel requirements and safety regulations, it is becoming increasingly difficult to build cars that are still worth driving.

Certain observers, given to dark prophecies, have even gone so far as to predict a generation of fatally uninspired, irrevocably compromised automobiles.

Expensive luxury sedans that, in the somewhat colorful prose of *Car and Driver* magazine, "...ride like pillows when you cruise them and squeal like pigs when you push them."

A dour prediction indeed. But fortunately one that does not take into consideration the inventive genius and the obsessive determination of the engineers at BMW in Munich, Germany to build extraordinary automobiles.

Against all odds, the BMW 733i not only meets the critical

demands of society, it does so without ever once violating our conviction that extraordinary performance is the only rational justification for owning an expensive car.

PERFORMANCE AND EFFICIENCY CAN COEXIST UNDER THE SAME HOOD.

In a very real sense, the BMW 733i is a seemingly incongruous combination of qualities many automakers insist are mutually exclusive.

While the 733i is the largest BMW sedan, its size in no way hampers its uncanny agility, its responsiveness to the driver, or its singular capacity for removing the drama from even the most hair-raising road conditions.

Indeed, its suspension system—independent on all four wheels—has been described by *Car and Driver* magazine as

...the single most significant breakthrough in front suspen-

sion design in this decade."

Press the accelerator and the 733i's fuel-injected, 3.2-liter, overhead cam engine responds in a manner that would be exhilarating—even by pre-pollution control standards.

Yet, the 733i (with standard transmission) delivers [16] EPA estimated mpg, 23 estimated highway mileage and, based on these figures, an estimated mpg range of [360] miles and a highway range of 518 miles.

(Naturally, our fuel efficiency figures are for comparison purposes only. Your actual mileage and range may vary, depending on speed, weather and trip length. Your actual highway mileage and highway range will most likely be lower.)

And, when you slide behind the wheel of the BMW 733i, you will notice an object just to your right that should give you considerable insight into the some-

what divergent philosophy of BMW. It's called a manual transmission.

Unaccountably, the 733i is the only "luxury sport sedan" in its price class to provide one as standard equipment. (Automatic is, of course, available.)

LUXURY NEEDN'T BE SYNONYMOUS WITH SUPERFLUOUS.

It's difficult to imagine an appointment, a convenience or an accessory that has been omitted in the BMW 733i.

AM/FM stereo cassette, electric sunroof, electric windows, electric rearview mirror—even a central-locking system that locks all four doors, the trunk lid and the gas door with the turn of a single key—are all standard equipment.

Yet, all facets have been bio-mechanically engineered to the nth degree to help eliminate driver fatigue.

Its seats are anatomically shaped buckets, covered in wide rolls of supple leather. Its front seats are so thoroughly adjustable that it is all but impossible not to find a comfortable driving position.

All vital controls are within easy reach. The tachometer, speedometer and ancillary instruments are large, well-marked and totally visible—set in a dashboard that sweeps out to meet the driver.

"If you've driven any BMW in the last ten model years," writes one automotive journalist, "lean back, close your eyes and imagine that car honed and polished to the limit of human finesse. That would be the 733i..."

If you find the notion of owning such a car more than a little intriguing, we suggest you phone your nearest BMW dealer and arrange a thorough test drive.



THE ULTIMATE DRIVING MACHINE.

BMW, MUNICH, GERMANY

ARCHITECTURAL DIGEST

THE INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN

JUNE 1980 \$3.50



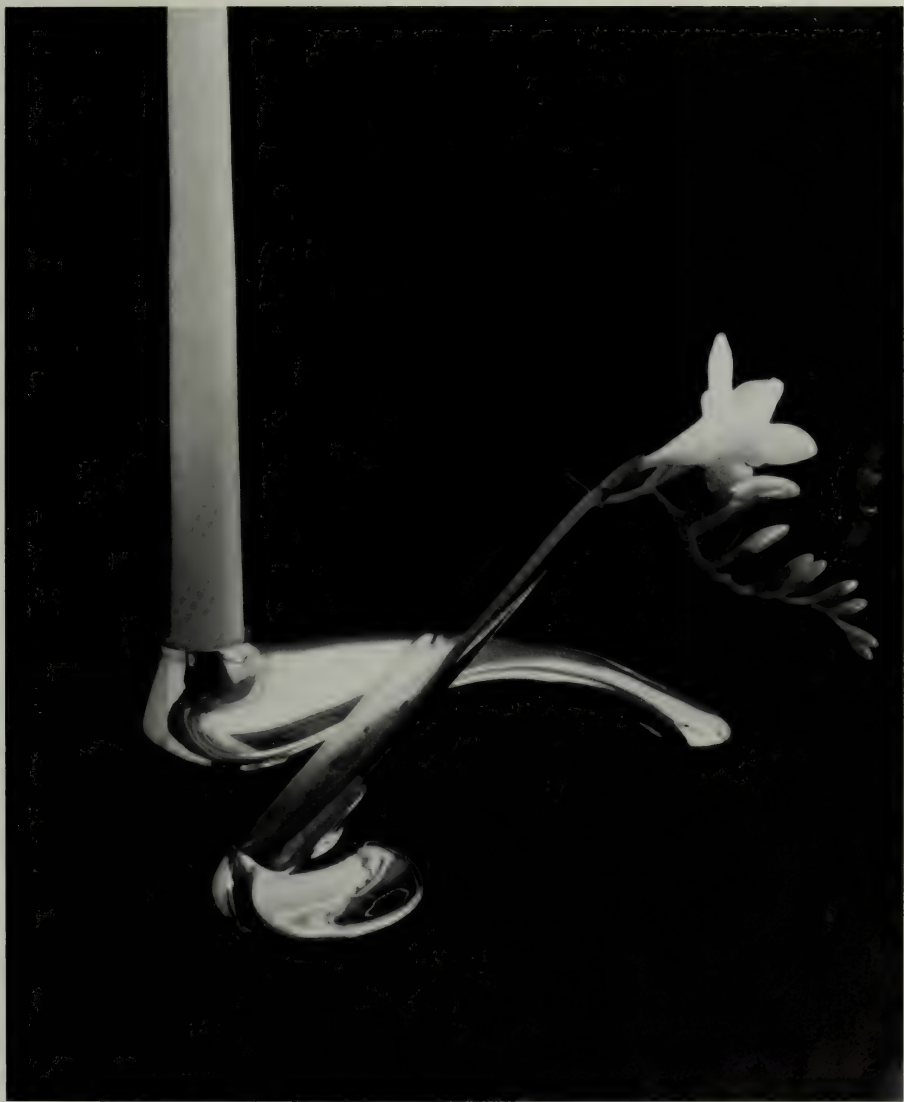


Henredon. For those who value excellence.

*Henredon may be seen in many fine furniture
and department stores. We invite you to
write for the names of those nearest you.*

*Please enclose \$4.00 for our Upholstered
and Occasional Furniture catalogues.*

Henredon, Dept. A-60, Morganton, N.C. 28655.



By Elsa Peretti

*Sterling silver designs from her new collection.
Candlestick, \$ 695. Vase, \$ 295.*

TIFFANY & CO.

NEW YORK FIFTH AVE. & 57TH ST. • TEL: (212) 759-9110 • ATLANTA • CHICAGO • HOUSTON • SAN FRANCISCO • BEVERLY HILLS • Design © T. & Co.
Toll-Free: N.Y. State, 800-442-8262 • Outside N.Y. State, 800-223-7775

TABLE OF CONTENTS

June 1980



COVER: A portion of the Master Bedroom of Mr. and Mrs. David H. Murdock's California ranch. Photography by Russell MacMasters. Page 52.

Letters from Readers	10
People Are the Issue	16
Guest Speaker Nigel Nicolson The Great and Venerable English House	26
Russell Lynes Observes The Romance of Collecting	36
Collector's Close-up	48
International Art Market Treasures from the Little Black Box	148

Antiques Notebook A Heritage in Silver	156
In the Showrooms Carpets of Design	164
Objects Albert Hadley—The Designer's Choices	178
Designed for Reading Revered Photographers in Review	184
Previews	190
Reader's Directory	194

INTERIOR DESIGN

Ranch with Style	52	California
Dramatic Décor The San Francisco Apartment of Jane Lawrence	60	Interior Design by Jack E. Lowrance California
Clarification Simple and Clean Design for a Manhattan Apartment	66	Interior Design by Juan Montoya, ASID New York City
Hard by the Pincian Gate The Antique Villa of the Brachetti-Peretti	76	Italy
Parisian Touch Establishing a Contemporary Mood with Soft Focus	90	Interior Design by Jacques Grange France
An Art Scholar's Inspiration David Sylvester's London Flat	98	England
Casa in Monterrey	122	Interior Design by William Gaylord, ASID/Mexico
Oceanfront at Malibu A Tranquil Evocation on the Pacific Shore	134	Interior Design by Maxine Smith and Celia Cleary California

ART AND ANTIQUES

Art: Paintings of Gardens	70	Rich Approaches to a Universal Theme
Antiques: Oriental Robes	128	The Opulence of Chinese and Japanese Design

SPECIAL FEATURES

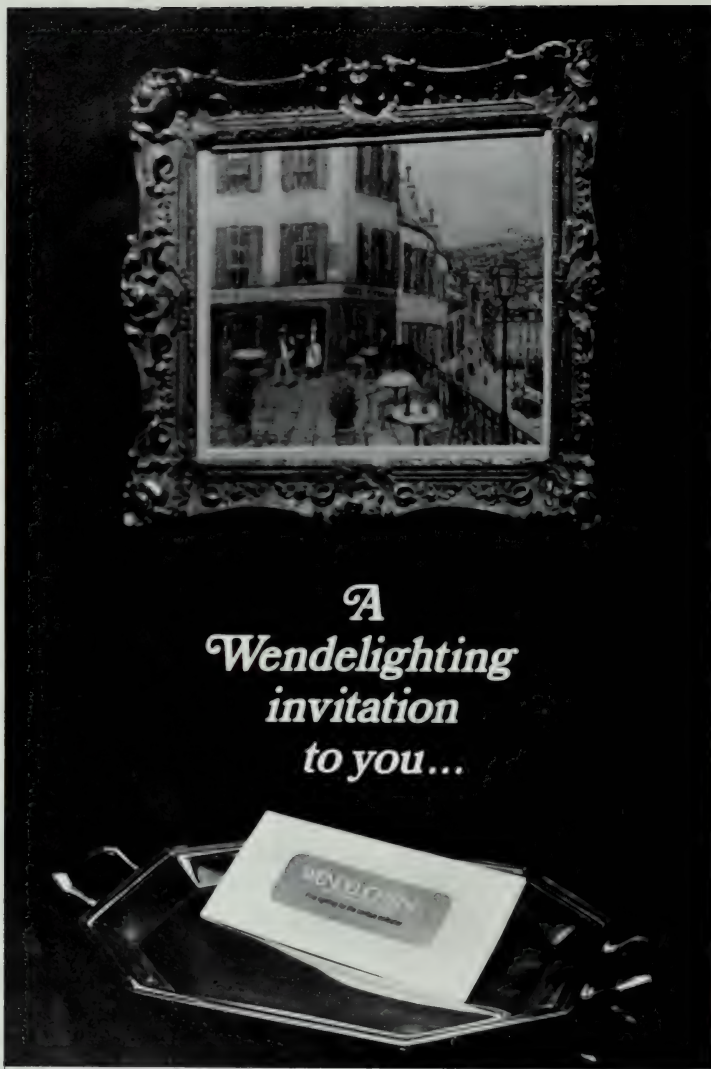
Architectural Digest Visits: Mr. and Mrs. Mike Nichols	82	Interior Design by Elinor Arnason New York City and Connecticut
Gardens: California Accent	102	Landscape Designer's Own Urban Oasis/Los Angeles
The Collectors: A Lavish Cornucopia	108	Fred B. Nadler in New York City
Architecture: Marco Zanuso	114	South Africa
Historic Houses: On Charlotte Square	140	The Essence of Georgian Edinburgh

WHEN THE QUEEN OF ENGLAND WANTED BONE CHINA FOR HER WEDDING,

Who knows English bone china better than the Queen? ¶ A timely investment in timeless art. ¶ That's Aynsley. ¶ It's the purest bone china that man can make. ¶ A cherished tradition for some 205 years. ¶ When Aynsley creates a new pattern, it is one you would want to live with all your life. ¶ Take the Blue Mist, shown here. Bordered in silver, it is the epitome of beauty. ¶ Each piece is made by hand, with heart... and proudly signed. ¶ By Aynsley. ¶ Interested in seeing all the patterns? Write for free booklet. Aynsley Bone China, 225 Fifth Avenue, NY 10010. ¶ The English member of the Waterford Crystal family.

SHE CHOSE AYNsLEY.





**A
Wendelighting
invitation
to you...**

You are invited to request a free folder on the art of Wendelighting—fine lighting designs for art, antiques, furniture and landscaping. For over 40 years, Wendelighting has been selected to create inviting room settings using unique optical lighting equipment.

Our luminaires are installed in the ceiling for maximum concealment or surface mounted and project their bright, evenly distributed light to only the contour of art objects.

May we have the honor of your reply?



WENDELIGHTING

Division of JACKSON INTERNATIONAL LTD.

Dept. ADI • 9068 Culver Blvd., Culver City, CA 90230 • 213/559-4310

In the East, call 212/682-8775

In the Midwest, call 312/664-5362

DESIGNERS • CONSULTANTS • MANUFACTURERS

ARCHITECTURAL DIGEST®

Established 1920

Editor-in-Chief: Paige Rense

Managing Editor: J. Kelley Younger

Graphics Director: Charles Ross

Senior Editor: Sam Burchell

Associate Managing Editor: Christopher Phillips

Associate Editors: Jan Koot, Features;

Gayle Moss Rosenberg, Barbara L. Dixon

Copy Editor: Margaret Redfield

Captions Editor: Joanne Jaffe

Assistant to the Managing Editor: Maxine Smith

Features Coordinator: Don G. Erickson

Editorial Coordinators: Jany Gade;

Elizabeth Hough, New York

Captions Assistants: Jeffrey Book,

Mary Chesterfield, Anne F. Rothenberg

Editorial Assistants: Lyle V. Bayle,

Lindsay Mory, Fredricka Saldivar,

Holly Peterson, Ann A. Johnson, Alison Dockray

Assistant to Editor-in-Chief: Laurie Baer

Antiques Consultant: John Lincoln

Art Consultant: Stuart Salisbury

Editor-at-Large: Valentine Lawford

United States Correspondents:

Mario Amaya, Agnes Ash, Tina Laver,

Wendy Murphy, Patricia Warner

International Correspondents:

London: Derry Moore, Elizabeth Dickson,

Elizabeth Lambert, Serena Barrow;

Madrid: Luis Escobar; Paris: Pascal Hinoux,

Jean-Louis Gaillemain; Rome: Robert Emmett Bright,

Helen Barnes; Hong Kong: Nigel Cameron

Graphics Associate: Nancy T. Zimmerman

Graphics Assistants: Gayle Hodgkins,

Heather Morland, Karen Williams

Publisher: John L. Decker

Advertising Directors:

National: George H. Oestreich, Jr.

Eastern: Michael C. Stanke

Midwestern: Frank C. Nieman

Western: Betty M. Bartol

President: Cleon T. Knapp

Operations Director: Everett T. Alcan

Circulation Director: Rosalie Bruno

Executive Graphics Director: Philip Kaplan

Production Director: Anthony P. Iacono

Corporate Marketing Director: Robert U. Brown

Advertising Offices and Representatives: 5900 Wilshire Boulevard, Los Angeles, CA 90036, 213/937-4740; 731 Sansome Street, San Francisco, CA 94111, 415/781-1888; 680 Fifth Avenue, New York, NY 10019, 212/765-6250; Midwest: 233 North Michigan Avenue, Chicago, IL 60601, 312/861-0177; South: G. Carbonara & Co., 1325 Johnson Ferry Road, Marietta, GA 30067, 404/973-1977; Detroit: Sales Motivating Associates, 19075 West 10 Mile Road, Southfield, MI 48075, 313/352-8333; New England: Thomas Jackson, P.O. Box 194, Rowayton, CT 06853, 203/838-3501; United Kingdom: Christopher Warburton and Associates, 1/2 Rutland Gardens, London SW7, England, 01-584-6588.

ARCHITECTURAL DIGEST (ISSN 0003-8520) is published by Knapp Communications Corporation, Cleon T. Knapp, President; Senior Vice-Presidents: Paige Rense, Everett T. Alcan, Rosalie Bruno, John L. Decker; Vice-Presidents: Philip Kaplan, George H. Oestreich, Jr. Executive/editorial offices: 5900 Wilshire Blvd., Los Angeles, California 90036. Issued 10 times yearly: Jan., Mar., Apr., May, June, July, Sept., Oct., Nov., Dec. Controlled circulation postage paid at Rochester, New York. SUBSCRIPTION RATES for the U.S.A., its territories and possessions: 10 issues, \$30. Canada: 10 issues, \$40. Other countries: 10 issues, \$50. Single issues in the United States: \$3.50, \$3.95 in all other countries. New subscriber's first issue mailed within 8 weeks of order receipt. Subscription expiration shown by last 5 characters on first line of address label; first 3 indicate month, last 2 indicate year of final issue. Direct subscription correspondence and address changes to: Architectural Digest, P.O. Box 2415, Boulder, Colorado 80322; direct nonsubscription correspondence to editorial office. POSTMASTER: Send address changes to Architectural Digest, P.O. Box 2415, Boulder, Colorado 80322. Volume thirty-seven/Number five.



McGUIRE®

You are always welcome at any McGuire showroom accompanied by your interior designer, furniture dealer, or architect. New 36 page, full color booklet. Send \$3.00 to Department AD-5, McGuire, 38 Hotaling Place, Jackson Square, San Francisco, 94111. Other showrooms: New York, Chicago, Boston, Atlanta, Miami, Tampa, Dallas, Los Angeles, Portland, Seattle, Denver, Toronto, Montreal.

McGUIRE INTERNATIONAL

PARIS—Mobilier International, 166 Rue Du Faubourg Saint-Honoré. GERMANY AUSTRIA
 BENELUX—Hans Kaufeld, Licensee exclusive. Also distributing in Scandinavia, France and Switzerland.
 LONDON—Ebroplan Ltd., Licensee exclusive for Great Britain. MILAN—Lyda Levi srl, Licensee exclusive for Italy. Also distributing in Switzerland. ATHENS—Saridis S.A., Licensee exclusive for Greece.

How to Decorate with Fragrance

Your personality is best expressed through the things you choose to surround you — colors, textures, designs... and home fragrance in its many forms.

Select a fragrance to suit the mood, the season, the occasion. Make your selection from Claire Burke's five signature scents.

Claire Burke Fantasticks

...placed in a vase or holder, these slender, elegant sticks release a lovely, lingering fragrance while they burn.



Claire Burke Pot Pourri

...create a focal point of fragrant beauty. Lift the lid to scent the room; close to renew.



Claire Burke VaPourri

...add a personal fragrance statement to your decor by misting the air with a subtle veil of fine quality perfume.

Claire Burke

To perfume the pulse points of your home.

Available at fragrance counters of fine department stores and exclusive specialty shops. Call toll free (800) 328-5926 or write Box 1A, Minnetonka, Minnesota 55343.







The Pride of Italy comes to America.

One of a kind covered tureen in sterling, about 16" wide. Matching tray, about 18" wide. \$22,330.

Other sterling originals from \$2000 to \$1,000,000.

Mazzucato. Fine Art in Sterling.

By appointment only at the Mazzucato Gallery, A.G.S., 52 East 76 St., N.Y., N.Y. 10021, (212) 570-6550-1.

Dealer inquiries invited. Illustrated catalog \$12.00

Ω
OMEGA

Some people need only one man. Or one woman.

Or one watch.



Omega. One classic is all one needs.

Omega Quartz Chronometer. One of the most famous watches in the world. \$2,400* in 14K gold and stainless steel. Photographed on the Golden Gate Bridge, one of the world's most famous structures. For a catalogue of Omega watches for men and women, write Omega, 301 East 57th Street, New York, New York 10022.

*Manufacturer's suggested retail price.

Leonard Baskin at *KENNEDY* GALLERIES June 17-July 11



Ruth and Naomi. 1978
Bronze; 52 inches high



KENNEDY GALLERIES

40 West 57th Street
(5th Floor) New York 10019
(212) 541-9600
Monday - Friday 9:30 - 5:30
Saturday by appointment

LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.

Address: Letters, *Architectural Digest*,
5900 Wilshire Boulevard, Los Angeles, California 90036.

I was delighted to read the *Architectural Digest* article on the American Academy in Rome by Russell Lynes (September, 1979). To have news of us in such a prestigious journal is a special excitement, and we do appreciate it.

Walker O. Cain
Chairman
American Academy in Rome
New York City

Thank you for opening a door I find exciting. I regard your magazine as an intellectual delight, as well as being a paragon of excellence.

Zeta Mattioni
Tulsa, Oklahoma

Architectural Digest seems to be growing in size, but is it growing in quality? Each issue seems to be so full. I realize that when an issue is rather large, it is evident there are additional homes featured. I just wish that also didn't mean more advertisements.

Betsy Lou Bonneywell
Dallas, Texas

Each issue is more beautiful than the last. You continue to outdo yourselves. I don't know where I get more ideas, from the homes featured or from the inspiring advertisements.

David Michaels
Pebble Beach, California

Sterling Hayden's article "Gateways to the Sea," in your January/February 1980 issue, was most enlightening. The selection of paintings was exceptional and Mr. Hayden expressed an individual approach to the subject matter which added a unique slant to an essay on art. I have always had a deep love for the sea, as well as a personal association with seaports and sailing, but now I have a deeper appreciation for paintings of seaports, thanks to *Architectural Digest*.

Don Meyer
Rockland, Maine

A quote from your subscription letter reads: "the magazine that keeps you informed about the latest ideas, discoveries, trends and fashions in interior design." But it is *Architectural Digest's* growing propensity toward historical interiors that allowed me to let my subscription lapse. I know what the past looked like; I don't care to see it. I want to see the future.

Dennis McCoy
Manteca, California

I have subscribed to your beautiful, interesting and informative magazine for many years. You make a great effort to be on top of all the new art and decorative styles and ideas.

Margaret Schwartz
Pittsburgh, Pennsylvania

My associate's *Architectural Digest* arrives two days before mine, and he smirks with a "wait till you see so and so!" Upon digestion of my copy, we waste—or do we—at least another day with our sometimes startlingly divergent reactions to a particular feature. But we do consider these twenty or thirty lost days of productivity per annum to be an enriching experience, which can only enhance our ability to be increasingly creative.

Karen M. Maurer
St. Petersburg, Florida

When my husband and I saw your article on the restoration of Waverley Plantation (January/February, 1980), we were utterly delighted. On our way to New Orleans in 1965, we had stopped in Columbus, Mississippi to take the "pilgrimage" to view the lovely old homes of that area. We fell in love with Waverley, even though very little had been done to it. We have always had the desire to go back to see it after it had been restored. Thanks to your fine publication, we have.

Mrs. G. Ronald Dice
Zanesville, Ohio



Habit Rouge means hunting coat...think about that for a moment.



Introducing the Mahogany Collection

For you, that individual with a special appreciation of 18th-century elegance, there is a special wood. Mahogany. And now there is a collection of fine mahogany furniture worthy of your appreciation.

This is no ordinary mahogany. Only the deep, rich tones of precious Honduras mahogany will do. Thomasville craftsmen select the richest grained solids and choicest matched veneers. Then, in twenty-eight separate steps,

finish them in a way that reveals the natural fire and richness of this rare mahogany as never before.

Hand-inlaid marquetry. Solid brass hardware. Felt-lined silver drawers. Just a few of the special qualities you can expect in furniture this exceptional.

The Mahogany Collection by Thomasville. The timeless appeal of Hepplewhite, Chippendale, and Sheraton, captured in the aristocrat of woods. Experience it for yourself.



by Thomasville

To review the entire collection—sixty-three pieces for living room, dining room, and bedroom—write for our 52-page full-color catalog. Send just \$2.50 to Mahogany, Thomasville Furniture, Dept. 06TAD, Thomasville, NC 27360.



For the Thomasville Mahogany Collection dealer nearest you, turn to page 170.

Thomasville[®]

FROM THE "INDOOR WORLD" [®]



© Armstrong

Announcing the first World Cruise ever to visit 6 continents.

On January 18, 1981, the Queen Elizabeth 2 sails on a history-making World Cruise, visiting 23 ports in 80 days.

Early next year, join the one and only Queen for an unprecedented odyssey to six of the seven continents, through seven seas...32,278 memorable miles of warm-weather discovery...in utter luxury and comfort.

Sun in the Caribbean, sail through the Canal. You'll sail out of winter to Aruba and Cartagena. Then an exciting transit through the Panama Canal to Acapulco on the Mexican Riviera, and on to Los Angeles.

Across the Pacific to summer in Australia. Sail westward across the majestic Pacific Ocean to Honolulu, Tonga, Fiji and Australia, site of the famed Great Barrier Reef.

Experience the Far East, take an African safari. From "down under," you'll follow an exotic course to New Guinea and through the China seas to such Oriental gems as Hong Kong, Singapore, even a land tour to the People's Republic of China.

Then on to Kenya, where you can take a wildlife photo safari in the African game parks.

See civilization's cradle: the Mid-East and Europe. You'll continue through the Suez Canal to the Cradle of Civilization: Egypt, Israel and Greece. Then cruise the unbelievably blue Mediterranean in spring, calling at Sicily and Tangier, before visiting England and returning home across the Atlantic.

The only ship specially designed for world cruising. Quite simply, the Queen is the most magnificent way to see the world. She is 963 feet of sheer majesty. Thirteen decks of fun and excitement surrounded by the romance of the open sea. Dining, dancing, swimming and relaxing. The largest, most sumptuous staterooms afloat. World-famous authors, lecturers and entertainers. And the impeccable service of her British crew.

Where do you prefer to join the Queen? Board in New York on January

18, or in Port Everglades, Florida, on January 20. Cruises from both these ports are 80 days. Or join the Queen at Los Angeles on February 1 and you'll visit 18 ports in just 60 days.

Complimentary airfare to and from your home. Prices for the full 80-day World Cruise range from \$11,750 to \$63,500...and for the 60-day cruise from Los Angeles, \$10,300 to \$57,000. What's more, in celebration of Cunard's 140th Anniversary, these full-cruise rates include complimentary airfare to and from your home town.

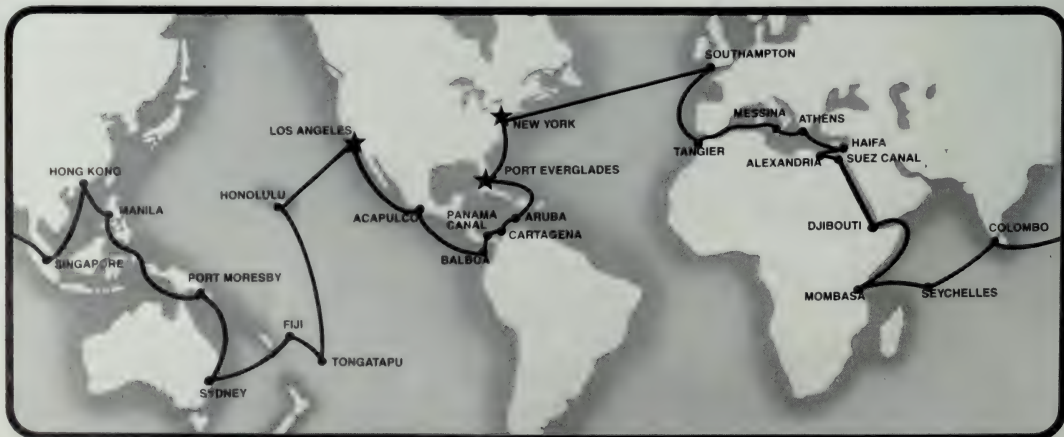
Prices are per person, double occupancy, and minimum-priced accommodations are subject to availability. If your time is limited, you can choose from various fascinating segments of our 1981 World Cruise.

But do book promptly. See your Travel Agent or write Vaughn Rickard, Cunard, Dept. AD6, 555 Fifth Avenue, New York, N.Y. 10017. Or call Cunard at (212) 661-7777.

CUNARD
British Registry



Queen Elizabeth 2
For once in your life, live.



clarence house

40 EAST 57TH STREET NEW YORK THROUGH DECORATORS AND FINE STORES



"CHINOISERIE FANTASTIQUE"

"Basic black," it used to be called. Lately, black seems to have become indeed the basis for those designs that are considered part of the minimalist aesthetic. Minimalism at its best can be a very liberating influence on an interior design, giving the senses a clean palette and giving the environment a simplicity that invites a creative response. But being confronted with an endless string of black rooms without the slightest nurturing quality is, frankly, tiresome. The great simplifiers in this century have favored white for their designs, drawing



satisfaction from its pristine cleanliness. It is interesting to note that, according to physics, white contains all the colors in the spectrum, while black is the absence of color. Perhaps this is why too much black in a minimalist design can have a deadening effect without ever approximating that blank screen on which so many design possibilities can be projected.

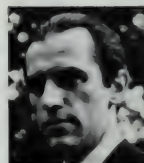
Porge Reese
Editor-in-Chief

Ranch with Style

We set out from Los Angeles to visit Gabriele and David Murdock at what they call simply their "farm in the country," and before we knew it we were in a scene from the California of long ago. Gabriele Murdock has kept the working character of a ranch—in a definitely charmed remote setting—while transforming it into a cozy, yet naturally elegant, country retreat for their family. See page 52.



Gabriele Murdock



Count and Countess
Brachetti-Peretti

shown in this issue is a pied-à-terre in town, and appropriately, simplicity is the key. See page 66.

Hard by the Pincian Gate

The *Grotta Pallotta* was built in the seventeenth century, just outside the ancient walls of Rome, and it was owned by a succession of cardinals. Today it is the home of the young and attractive Count and Countess Brachetti-Peretti, both of whom have a passion for the arts. Purchasing the house gave the count just the opportunity he wanted, to act on his taste for art, furniture and decoration. And the house is his great interest, the place where he is happiest. As an oil company executive, he travels a great deal on business. "But it never occurs to me to go abroad for pleasure," he told us. See page 76.

Dramatic Décor

Designer Jack Lowrance says, of the Russian Hill apartment of his longtime friend Jane Lawrence, owner of Lawrence/Green, one of San Francisco's highly respected interior design showrooms, "It's surprising that a person who is as funny and innovative as Jane always comes back to the classics. You'd think this would be the most avant-garde apartment in town, but not at all." See page 60.



Jack E. Lowrance



Count and Countess
Brachetti-Peretti

Clarification

It is very much to Juan Montoya's credit that his careful minimalistic calculations, his sense of humor and his instinct for detail fit together so harmoniously. Mr. Montoya approaches his commissions in a spare intellectual manner, as if searching for a revelation. The apartment



Juan Montoya

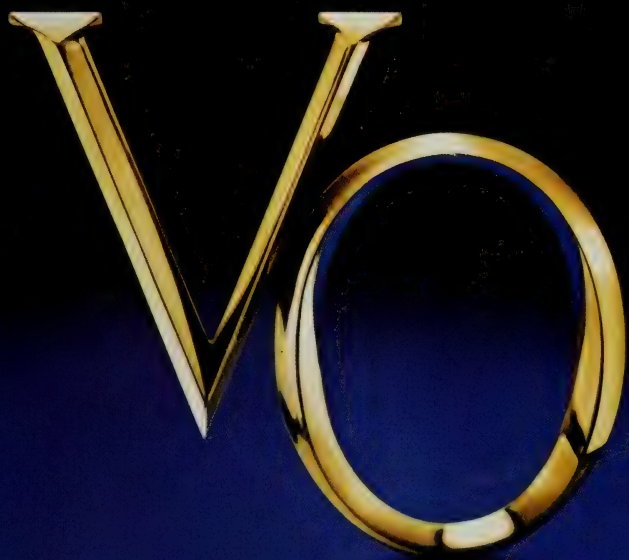


Mike and
Annabel Nichols

Architectural Digest Visits: Mr. and Mrs. Mike Nichols

Our friend Alan Shayne first took us to visit Mike and Annabel Nichols, and in this issue we are delighted to show the Nichols's two homes—an apartment in New York and a converted nineteenth-century barn in Connecticut, both the work of Elinor Arnason. Mr. Nichols does not claim that the precision of his directing or comic sense also carries over to his

On Father's Day, live up to Dad's expectations.



Seagram's V.O.
The symbol of imported luxury. Bottled in Canada.
Enjoy our quality in moderation.

Canadian whisky. A blend of Canada's finest whiskies, 6 years old, 86.8 Proof. Seagram Distillers Co., N.Y.C.



Provence captures today's country spirit in a fine collection of oak designs unmistakably French in origin. This important cupboard reflects the fine workmanship and attention to detail synonymous with Hickory since 1902. To receive your **Provence** catalog, please send \$3.00 to Dept. 1D-48, Hickory Manufacturing Company, Box 998, Hickory, N.C. 28601

HICKORY MANUFACTURING COMPANY



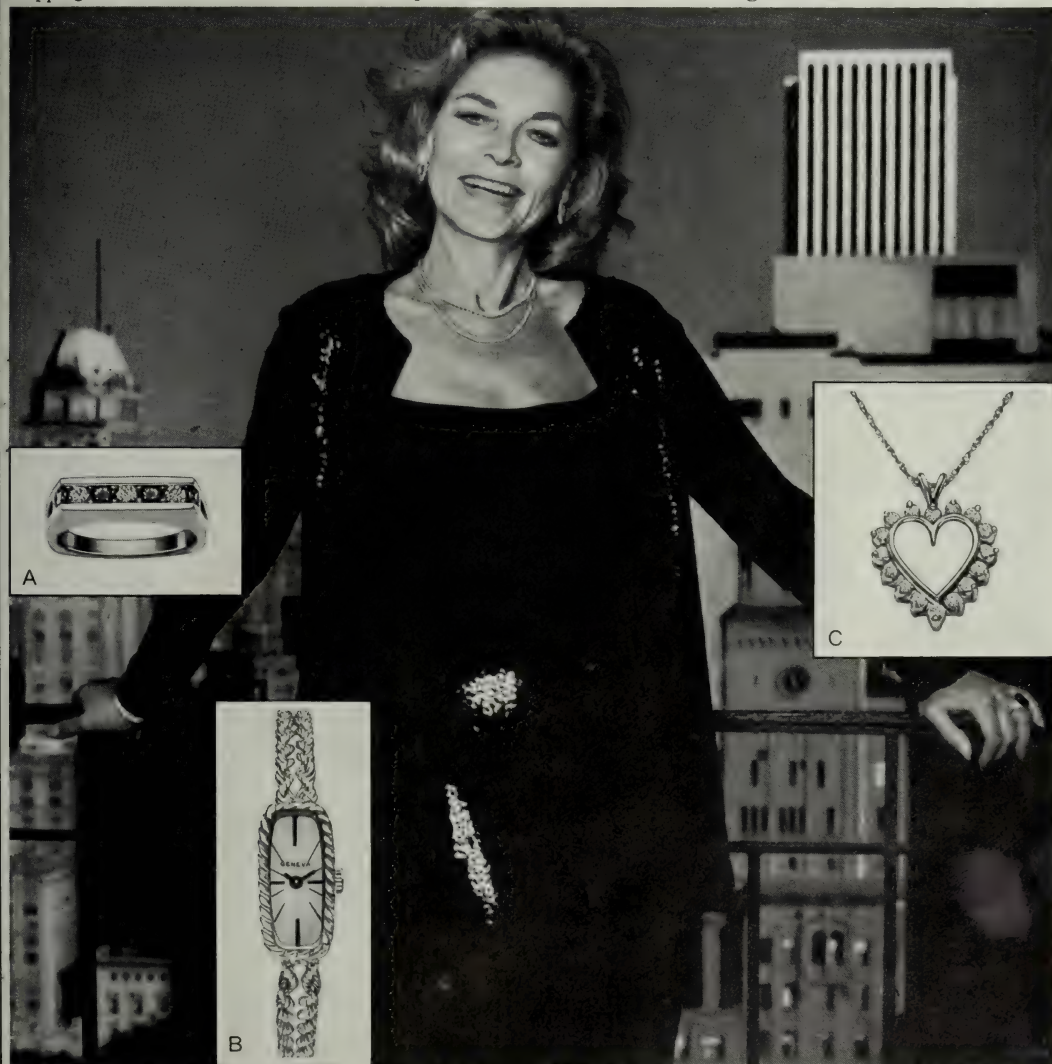
"The gift you give says a lot about you. So give something brilliant." Lauren Bacall

Lauren Bacall believes that gifts reflect the giver. Which is why she prefers to give something witty or sparkling or even entertaining.

And since a lot of people feel the same way, you'll probably find them shopping at the source.

Where else can they select their Father's Day, graduation and wedding gifts from row upon row of diamonds and precious gems, aisles of gold jewelry, tiers of watches, walls of silverware and pewter and centuries of antiques.

- A. Diamonds and sapphires in a 14 karat yellow gold setting. \$500.
- B. Ladies watch with 14 karat yellow gold double row rope bracelet. \$600.
- C. Diamond heart in 14 karat white gold with 15" chain. \$580.



681 FIFTH AVENUE at 54TH STREET, New York City: Mon.-Sat. 10AM to 6:00PM, Thurs. to 8:30PM, Sun. noon to 5PM, Call (212) 758-6660.
Out of New York State call toll-free (800) 223-2326. WESTBURY, L.I.: 1300 Old Country Road, Mon.-Sat. 10AM to 9:30PM, Sun. noon to 5PM,
(516) 334-9000. PARAMUS, N.J.: Paramus Park Mall, Mon.-Sat. 10AM to 9:30PM, (201) 261-8900. We honor the American Express Card.

Fortunoff, the source

FORTUNOFF ON FIFTH WESTBURY, L.I. PARAMUS, N.J.

continued from page 16

residences. He explains: "If there is any logic or coherence at all, then it is strictly ad hoc." See page 82.

Parisian Touch

This is the second time we have shown the work of the young French designer Jacques Grange. The apartment shown in this issue is both very classical and very modern. It has drama, to be sure, but also a sensible use of materials that will age well and not lose their appeal once the novelty fades. Says Mr. Grange, "I like to achieve modern ideas through romantic materials." See page 90.



Jacques Grange



Marco Zanuso

An Art Scholar's Inspiration

Art critic for *The New Statesman*, David Sylvester had no inclination to own any pieces himself, when he took over this very atmospheric flat ("I particularly like the peeling plaster—like a crumbling villa.") from a friend who left behind a few pieces of fine furniture. These few objects were the beginning of an obsession for collecting. "It just happened," he says now, "by accident." See page 98.



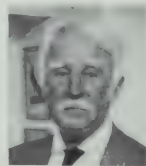
David Sylvester



William Gaylord

Gardens: California Accent

Distinguished landscape architect Joseph Copp, Jr. designed a garden for his Los Angeles home that typifies a need he sees for "gardens that hark back to a more sentimental period, tranquil and stable." In a flower garden in the front of his house, Mr. Copp has let the plants have free reign. Here is "nature having a happy time—a wonderful hodgepodge of plants having a ball." See page 102.



Joseph Copp, Jr.



Maxine Smith

The Collectors:

A Lavish Cornucopia

It was our New York friend Sherle Wagner who first suggested we consider Fred B. Nadler's home for our special feature called "The Collectors." And a thrill it was, to see this generously proportioned apartment filled with fine Chinese Export and Tobacco Leaf porcelain, and the most



Fred B. Nadler



Celia Cleary

extraordinary animals, large enough to be real, but in fact also made of porcelain. That occurred to us as a fine and eminently practical way to have animals in town. See page 108.

Architecture: Marco Zanuso

High on the list of Italians who have kept their country at the forefront of contemporary architectural and industrial design is Marco Zanuso. The scope of his talents includes such divergent fields as household appliances and automobiles; private villas and factories. Currently he is designing a theater to be built in Milan. And in this issue we show a uniquely inventive house he designed in the Transvaal. See page 114.

Casa in Monterrey

San Francisco designer William Gaylord did not exaggerate when he told us that the house shown in this issue, in the old Mexican city of Monterrey, is, by any reckoning, immense. "There are not many homes that utilize eleven sofas and still appear uncluttered," he notes. This project proved to be enormous in complexity as well as scale. For the interior walls, four colors and three months of labor were required to create the effect of fine old stone. See page 122.

Oceanfront at Malibu

We first visited the house in Malibu with our friends Nessa and David Picker. We later learned it was the work of Maxine Smith and Celia Cleary. Both Americans, they met and became friends while visiting in England. When they returned to the United States they began an interior design partnership in Los Angeles. That was over three years ago, and the two designers are still in agreement about those key areas that often define an approach to décor. "We both like theatrical use of color," says Miss Smith. "I'm tired of only seeing beige on beige. I don't find much adventure in it." See page 134. □



Modern Classics by Gucci

GUCCI 

New York, Beverly Hills, Palm Beach, Bal Harbour, Chicago, Rome, Florence, Milan, London, Paris, Hong Kong

Toll free line (800) 721-2590

ISN'T IT TIME FOR A BEAUTIFUL CAR
THAT'S MORE THAN JUST BEAUTIFUL?



INTRODUCING: ROVER

MORE THAN JUST A BEAUTIFUL CAR.

LOGICAL AS A SEDAN . . .

From the first one-cylinder Rover in 1904, to the world's first gas-turbine car, to the legendary Land Rover, the Rover marque has commanded great respect among motor enthusiasts.

Rovers have always been solid, innovative and sensible road cars. And today's new Rover 3500 is another statement of pure engineering logic.

The Rover makes sense because under one dramatic shape, it combines several quite disparate functions.

First of all, the Rover is a magnificent road car, with the quick reflexes of rack and pinion steering, decisive disc/drum brakes and a five-speed manual or optional automatic transmission linked to a quick 3.5 liter aluminum V8 engine.

Rover is also a practical wagon with its broad hatchback and the fold-down rear seats, which create a large, flat, carpeted, functional loadspace.

And, above all, the Rover is an eminently comfortable four-door, five-passenger sedan. It will carry you and your family quickly and in silence.



... PRACTICAL AS A STATION WAGON RESPONSIVE AS A SPORTS CAR.



Surrounded by many thoughtful and desirable touches.

Inside and out, the Rover is engineered to blend beauty with functionality. The aerodynamic shape of the car, graceful as it is to see, has been refined in wind tunnels. Its balanced profile, coupled with a front "spoiler," minimizes lift at high speeds and gives the car outstanding road-holding ability even in strong crosswinds.

Inside, the Rover engineering logic works to make every trip a pleasure for both driver and passengers. The comfortable seats are upholstered in rich velour. The carpeting is cut-pile fabric molded in one piece for better

fit. The elegant, practical dashboard displays all the expected instruments, plus useful lights that warn you if fuel, coolant, brake fluid, or oil pressure are low; if there is a failure in any of three exterior lamp systems; if headlights or directional signals are on; and to

fasten your seat belt. There are convenience features like cruise control, power windows and door-locks, a signal-seeking 4-speaker stereo AM/

FM radio and cassette deck and air conditioning. And it is all standard equipment on every Rover.

The logical Rover also brings you innovative safety features. Among the many ideas, there are



Triplex Ten-Twenty safety glass, an energy-absorbing steering column and struts in all doors to help restrain longitudinal crush forces.

The sum of all this engineering expertise and design skill is an eminently logical, exciting and pleasurable road machine for the 1980s.

Discover how beautiful a beautiful car can be. For the name of the Rover dealer nearest you, call these numbers toll-free: (800) 447-4700 or, in Illinois, (800) 322-4400.

© Jaguar Rover Triumph Inc.
Leonia, New Jersey 07605.





SLEEPY HOLLOW COLLECTION

Decorative fabrics and companion wallcoverings adapted from designs representing gracious styles used in eighteenth and early nineteenth century homes of this important historic area of New York's Hudson River Valley. Serpentine Chippendale sofa reproduced by Harden Furniture. All masterfully created in collaboration with the curators of Sleepy Hollow Restorations.

Through interior designers and fine stores.

SCHUMACHER

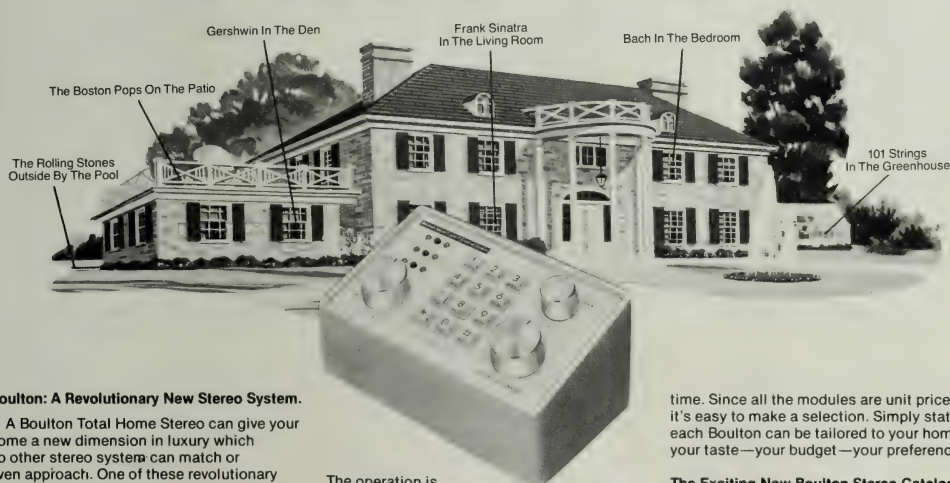
939 THIRD AVENUE, NEW YORK, N.Y. 10022

AVAILABLE WITH
Du Pont
TEFLON®
soil & stain repeller

BOULTON:

The only stereo system designed to play in every room at the same time.

No Other Stereo System Can Do This.



Boulton: A Revolutionary New Stereo System.

A Boulton Total Home Stereo can give your home a new dimension in luxury which no other stereo system can match or even approach. One of these revolutionary new systems can provide unparalleled enjoyment, because it can play everywhere simultaneously.

Now you can easily enjoy superb stereo music inside, outside—wherever you are. And with many of the new Boulton models, you can even select and enjoy different music in different rooms at the same time. The pleasures and conveniences are matchless. At the touch of a button, any room can instantly come alive with music. *No other stereo system can do this.*

With a Boulton, Dad can listen to the latest news in the study, Mom can enjoy show tunes in the living room and the kids can hear the latest hits in the family room—all at the same time—all from one Boulton. It's unbelievable but true.

Here's How A Boulton Can Fill Your Entire Home With Music.

First, each system is modular. There's a Central Master unit and there are separate Selectronic® remote controls and speakers for each room. Wherever you are, simply touch a remote control button and operate the central master. The primary feature which makes a Boulton so special, is the way the automatic central master instrument can play records and tapes and radio stations—on command—throughout your home in every room.

Additionally, on a number of models, you can actually select, change and enjoy individual tapes, records and radio stations—wherever you are—all by remote control.

The operation is convenient—simple—as easy as dialing a phone.

Compared To All Other Stereo Systems, The Boultons Are In A Class By Themselves.

It's a surprise to many people that even the finest most reputable brands of stereos are technically limited to play in one or two rooms simultaneously, regardless of their power. With the new Boultons, there is no limit to the number of rooms—whether it be 2 or 3, or 5 or 20. There's never a compromise to the superb Boulton sound, and there are no technical limitations on the performance.

The new Boulton solid state designs maintain their ultra-high performance specifications regardless of the number of rooms. *See proof of performance specifications in the Boulton catalog.*

It's Easy To Choose The Boulton That's Right For Your Home.

The Boultons come in 36 different modular units. Each one is available in a wide range of sizes, styles, colors and finishes. Choose from models made for the popular built-in concealed look or others which are handsome free standing futuristic units. Many are visually stunning electronic works of art.

Furthermore, there are large systems which can actually store and play all your tapes and records—on command—from any room. And for apartments, there are small models which play one record, tape or station at a time. As mentioned, still other Boultons can even play different music in different rooms at the same

time. Since all the modules are unit priced, it's easy to make a selection. Simply stated, each Boulton can be tailored to your home—your taste—your budget—your preferences.

The Exciting New Boulton Stereo Catalog Is Free.

To learn how easily you can fill your home with music, ask for your copy of the new Boulton catalog. The day we receive your request, we'll put one in the mail for you. There's no obligation. You'll get detailed specifications, quotes from the various Hi Fi Magazines, and complete details on the extraordinary new Boultons. To get your free copy, come in, write or telephone for the fastest service.

For Faster Service Or Information, Phone:
In New York: Mark Haber (212) 697-4900
In Chicago: Jerry Thompson (312) 641-2175
In Washington: Otto Kraus (202) 628-0282
In Miami: George Steinberg (305) 371-4879
In Los Angeles: Phil Sanders (213) 460-4521

FREE STEREO CATALOG

Get your free copy of the new Boulton Stereo Catalog. Call any of the above numbers or mail this coupon.

478

Name

Address

City

State Zip

Model SX-7000 (shown above) is designed for 10 rooms.
 Smaller and larger Boultons are available for every taste and budget.

Boulton: It can even play different music in different rooms simultaneously.

BOULTON STEREO

380 Madison Ave. Dept. 478
 New York, N.Y. 10017

The Great and Venerable English House

By Nigel Nicolson

IN BRITAIN TODAY nobody disputes that the best examples of our past architecture should be saved from destruction. It was not always so. There can be, and was, an argument that a building, like a tree, has a natural term of life, beyond which it is absurd to prop it up further, that most houses have been so much altered since they were built that they are like painted-over Rembrandts (except that they cannot be cleaned), and that the largest old houses are anachronisms, impossible to run without an army of servants, and reminders of an unacceptably snobbish past. That is all very well. We are not talking about architectural garbage, but about irreplaceable works



Author Nigel Nicolson brings personal insight to the question of preserving England's great homes, having first arrived at Sissinghurst Castle with his parents, at the age of twelve.

absent, and asked to be shown it by the housekeeper. I myself live in a National Trust house and warmly welcome the 100,000 people who visit it annually, because the garden, which my parents created here, is too lovely to keep to myself. To close it to all but a few friends would be like writing a book and not publishing it, or painting a picture and never exhibiting it. One *wants* other people to enjoy it. But this does not mean that we are like goldfish in a bowl. Night comes, winter comes, and we are left alone with each other, and with the objects my family has accumulated over centuries—from a blue-glazed Persian cat to the new electric kettle. Ancestral portraits look down on us



of art, about visual history, about buildings that for generations have been not just houses, but homes.

I remember visiting one such house in order to write about it. I had not previously known the owners, an aging earl and his countess, but they welcomed me and my photographer very kindly, and even invited us to stay the night. On Monday morning, as we were driving off, I found I had left my umbrella behind. I dashed into the house to retrieve it and discovered those two sweet old things, hand in hand, circling round the marble hall

"Sissinghurst was an Elizabethan house in ruins when my parents discovered it in 1930," Mr. Nicolson says. "For the garden, my father did the planning, my mother the planting."

and singing softly, "They've gone, they've gone, they've gone!"

It was their *home*. Most people like them acknowledge that they have a certain duty to allow the public to see their houses, and this has been the case for some 200 years. One remembers how Elizabeth Bennet in *Pride and Prejudice*, a very polite young lady, quite calmly called at Mr. Darcy's country house, thinking him

from the walls, like a second set of occupants, ever watchful of what we are doing with the house, they loved.

An old English house is a historical document. It can be "read." Its rooms and contents supplement the surviving letters, deeds and diaries in recording a long story of changing social values. Descend to the subterranean kitchen and storerooms of a great house like *Kedleston*, climb to the attics where a dozen housemaids slept and shivered throughout their lives, patrol the splendid rooms of the first floor, and you will begin to



Who could blame you?

CHIVAS REGAL • 1.75 LITER BOTTLE • 12 YEARS OLD WORLDWIDE • BLENDED SCOTCH WHISKY • 86 PROOF • GENERAL WINE & SPIRITS CO., N.Y., N.Y.



©THE WICKER WORKS 1980

furniture from the **wicker works collections**
hand-crafted in Italy for **the wicker works**

hand-printed fabrics from the **PAVIMENTI** collection
designed by **AD AAGÖT/ROCCHIA**
for **wicker works/cover**

send \$1 for illustrated furniture brochure to

the wicker works

650 potrero avenue, san francisco, california 94110
telephone (415) 285-6400; telex 330408

showrooms: san francisco, los angeles, seattle, denver/kneidler-tauchere;
portland/wayne martin, inc.; dallas, houston/walter lee culp assoc.;
chicago, troy (mich.)/rozmallin; boston/george and frances davisson;
philadelphia, washington/duncan-huggins, ltd.; miami, atlanta/jerry pair & assoc.;
honolulu/stephen mcclaran; new york, paris, stuttgart, zurich/jack lenor larsen;
london/homeworks; rome/the wicker works italia.

GUEST SPEAKER

continued from page 26

understand the hierarchy that once governed it. Some of the larger Elizabethan houses like *Knole* may now seem gloomy, but one must people them, in the imagination, with a hundred inhabitants instead of the present six; substitute for our duller clothes their silks, satins and jewels; smell their beeswax, the roasting mutton and the potpourri; touch with hand and foot the same door-knobs, rough tabletops and paving that they touched and trod; taste their cloves and aniseed; hear in the



Knole, ancestral home of Mr. Nicolson's mother, Vita Sackville-West, has 365 rooms.

mind's ear the jangling of bells and the constant pouring of water.

Human life has not receded from these convoluted shells (as Virginia Woolf called them) on which the sun of 1980 shines so brightly. It has simply changed. The house is still habitable, inhabited. Each generation adds to it something expressive of an individual's taste. We may alter, adapt, simplify or even spoil, but a house is a palimpsest of changing ideas about what a house should be. Now it is cleaner and warmer and smells nicer, and it is plugged in to outside conveniences—drains, water supply, electricity and the telephone—which our ancestors never knew. But it is still essentially the same house. Look at it again at night—fall or under snow, and you will see it very much as people saw it 400 years ago. My house was built in 1492, a year remarkable for other reasons, too, and its log fires still warm me. An entire forest must have been


continued on page 30

Comfortcale®

More cotton for more comfort.

And so comforting to know it never needs ironing. In soft solid colors and beautiful patterns, at a surprisingly low cost.



Comfortcale is 60% cotton/40% polyester. Cannon Mills, Inc., 1271 Avenue of the Americas, New York, N.Y. 10020. 

Royal Family by Cannon®
from Clarence House

HOW MANY STOCKS LOOK THIS GOOD?



Fine Roma-Qum, circa 1975.
100% increase in value.



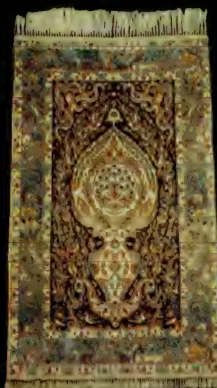
Antique Baktiari, circa 1930.
400% increase in value since 1970.



Fine Nain, circa 1970.
300% increase in value.



Fine Gashgai, circa 1930.
400-500% increase in value since 1970.



Fine Islahan, circa 1970.
300% increase in value.



Fine silk Qum, circa 1970.
300% increase in value.

From 1970 to 1980,
the Dow Jones Industrial Average
increased only 4.9%.

Unfortunately, that hardly keeps
up with inflation.

However, the hand-knotted
Oriental rugs shown above did a
lot better. All of the rugs are from
Behgooy, largest dealer in the
Southwest.

Like all Behgooy Oriental rugs,
they are guaranteed and can
be exchanged for full credit at
any time.

You can't get a guarantee like
that with a stock. Not
even AT&T's.

Come to Behgooy. For a beauti-
ful, sound investment.



BEHGOOY

6907 Preston Road, Dallas, TX 75205
(214) 521-3330

To trade only:
Dallas World Trade Center,
High Point So. Furniture Market Center,
Atlanta Merchandise Mart

Buy an authentic Behgooy.

GUEST SPEAKER

continued from page 28

consumed in those great fireplaces.

One advantage that we have al-
most lost is traditional craftsmanship.
Builders and carpenters can rarely
match today the old perfections. I
know of one eighteenth-century
house, *Holkam*, in Norfolk—which
still belongs to the family that built
it, the earls of Leicester—where there
are thirteen rooms and passages en
suite on the main floor. Put your eye
to the keyhole of the first mahogany
door and you can still see daylight
through all the intervening keyholes
to the last one, so excellent was the

**"My house was
built in 1492, and its log
fires still warm me."**

— *Nigel Nicolson*

material and so precisely was it mea-
sured and fashioned. In another,
Mereworth, in Kent, the entasis of the
columns is as exact as in the Par-
thenon. They wear well, these old
houses. Though *Holkam* and *Mer-
eworth* are two of the most splendid,
one finds that the same care was
taken with their offspring, the
smaller manor houses and rectories
that speckle the countryside, like *Sul-
grave Manor*, in Northamptonshire,
where George Washington's ances-
tors lived, or *Charleston*, in Sussex, the
eighteenth-century farmhouse of the
painter Duncan Grant, where the
simple local materials have survived
250 years of weather and neglect.

Many of these houses were built
by gifted amateurs like Bess of Hard-
wick or Lord Burlington, or by local
squires wishing to cut a dash. They
had audacity and taste—and the
money to indulge both. We can cher-
ish their legacies, helped by a new
generation of architects who find it as
rewarding to preserve and convert an
old house as to build a new one. □

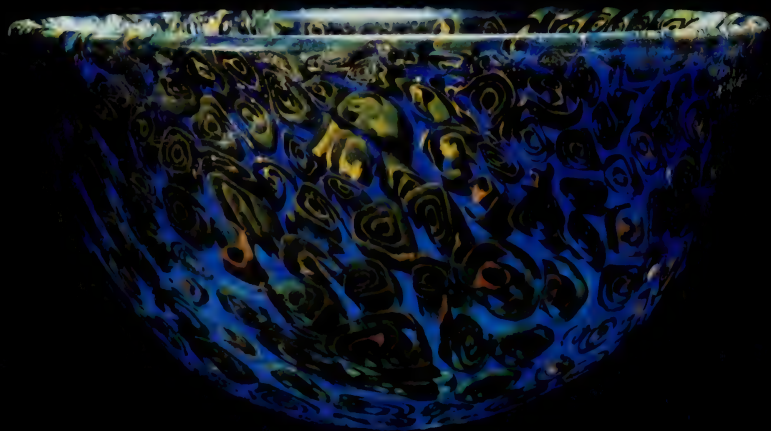
Nigel Nicolson has written books on politics,
architecture and social history, as well as the
best-selling biography *Portrait of a Marriage*.



Lagerfeld
A fragrance for men.

Parfums Lagerfeld • Paris

© 1979 Parfums Lagerfeld, Inc.



The most beautiful works of art in the world
are auctioned at Sotheby Parke Bernet.

Sotheby Parke Bernet

980 Madison Avenue, New York 10021 (212) 472-3400
7660 Beverly Blvd., Los Angeles 90036 (213) 937-5130

North American offices: Boston, Chicago, Houston, Los Angeles, Palm Beach, Philadelphia, San Francisco, Toronto, Vancouver, Washington, D.C.



Juddscott

Handprints, Ltd.

D&D BLDG., 979 THIRD AVE., NEW YORK, N.Y. 10022 (212) 838-3280
 PACIFIC DESIGN CENTER, 8687 MELROSE AVE., LOS ANGELES, CA. 90069 (213) 659-7760
 10 N.E. 39th ST, MIAMI, FLA. 33137 (305) 576-1328
 1200 MERCHANDISE MART, CHICAGO, ILL. 60654 (312) 329-9260

AND AT REPRESENTATIVES IN ALL MAJOR CITIES OF THE WORLD

Shown: Border-"Tomorrow Stripe". Fabric And Wallcovering: "Enchantment". ALL DESIGNS AVAILABLE IN WALLCOVERINGS AND FABRICS STOCK AND CUSTOM



SYLVIA SILVA

"This house is a classic southern California ranch, very typical here in Orange County. It reflects the lifestyle of the young couple who lives in it. They're warm, outgoing people who like to entertain frequently. Both formally and informally. And that's how we approached doing the house. It's casual with a touch of elegance, and I think it works very well."

At Century we are pleased that Mrs. Silva included our furniture in her designs for this house. The dining group is from our Cipriani collection. To see more Century furniture in beautiful homes throughout America, write for our booklet. Send \$1 with your name and address to: Century Furniture Co., P.O. Box 3427, Dept. B-3, Hickory, NC 28601.



CENTURY

Furniture of Distinction

How to make a kitchen

With Thermador's hoodless Cook 'N' Vent system.
It's a griddle. And a grill. And a 4-element cooktop. And it ventilates itself.

Here's how Thermador makes it work: Push a button and the Hide-a-Vent™ intake rises above the cooking surface to effectively and quietly remove most smoke and cooking odors. Push the button again and it disappears back into the countertop.

The exhaust intake is close to the cooking surface, so it captures odors as efficiently as a hood. And unlike some other hoodless cooktops, the Cook 'N' Vent doesn't alter the cooking process by drawing air across the food.

If you're designing or remodeling a kitchen, you'll want to know that Cook 'N' Vent's exclusive design allows almost total use of cabinet space under the cooktop. And that only Thermador offers a hoodless cooktop in a variety of colors and finishes to complement any kitchen decor.

The Cook 'N' Vent.
It makes your kitchen.



Cook'n'Vent™
Thermador

For information and complete warranty details, contact your dealer or write:
Thermador, 5119 District Blvd., Los Angeles, CA 90040 Dept.E

The most important name in the kitchen.



What your home could have in common with the Met, the Tate, and the Louvre



Thom De Jong's *French Connections*, original etching.
Signed limited edition of 175.



Ronald Christensen's *Hot House Flowers*, original serigraph.
Signed limited edition of 300.



Pierre Boncompain's *Bouquet Jaune*, original lithograph.
Signed limited edition of 150.



Franklin Galambos' *Morning Haze*, original etching.
Signed limited edition of 265.



Alyssia Lazin's *Aubrieta*, original serigraph.
Signed limited edition of 250.



Jean-Pierre Cassigneul's *Régate à Deauville*, original lithograph.
Signed limited edition of 175.

In your own home, you can exhibit original work by artists who are represented in the world's great museums and galleries.

Artists like Calder. Chagall. Dali. Miró. Picasso. Vasarely.

At the Original Print Collectors Group, we offer moderately priced limited edition prints by these and other well-known artists.

Our offerings include signed original etchings, engravings, lithographs, woodcuts, and silkscreen prints.

Each print we offer is signed and numbered by the artist. Custom-framed. Accompanied by a certificate of authenticity and a full money-back guarantee.

And each print has been chosen not only for its beauty but for its investment value.

(Works by the artists we offer tend to appreciate, sometimes as much as 30% in a single year. Perhaps that's why *The Wall Street Journal*, *Business Week*, *Money*, *AP*, *Barron's* and *UPI* have quoted us as an authority on investing in art.)

For more information, send in the coupon. There's no obligation.

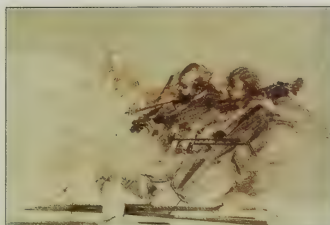
You'll find out about the special pleasure of owning original art, instead of just visiting it.



Cuca Romley's *Old Stonington Parade*, original etching.
Signed limited edition of 170.



Joan Miró's *Flore*, original lithograph.
Signed limited edition of 50.



Claude Weisbuch's *Le Trio*, original lithograph.
Signed limited edition of 250.

Original print collectors group, Ltd.

120 East 56th St, Dept. AD-6, New York 10022

☐ PLEASE SEND ME YOUR FREE COLOR CATALOG,
LATEST NEWSLETTER AND OTHER INFORMATION

Name _____

Address _____

City _____

State _____

Zip _____

© 1980 Original print collector's Group



pace

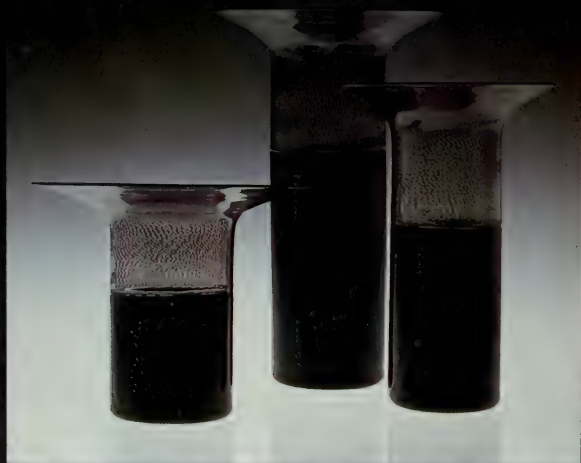
9970 UNODUE BED
NEW YORK: 321 EAST 62 STREET / LOS ANGELES: 8936 BEVERLY BOULEVARD
CHICAGO: 1248 MERCHANDISE MART / MIAMI: 47 NORTHEAST 36 STREET
BOSTON • DALLAS • HOUSTON • SAN FRANCISCO • SEATTLE



A JEWEL OF A SINK. LITERALLY.

If Tiger Eye is precious enough to be coveted in jewelry, wouldn't it be monumental in a sink? Of course it would. And is. As you can plainly see. Only Sherle Wagner could have brought it off. Only Sherle Wagner would have ignited its dark, jungle beauty with a platinum surfaced basin. And created faucets and accessories to match. Also available and equally spectacular in lapis lazuli and malachite.

60 East 57 Street, N.Y. **Sherle Wagner** N.Y. 10022 PLaza 8-3300
For Illustrated Catalogue Send \$5 to Dept. AD



 **VENINI**
ACCESSORIES

CASA BELLA®

NEW YORK, D & D BLDG., 979 THIRD AVE., 212-680-2020 / LOS ANGELES, PACIFIC DESIGN CENTER, 213-659-7044 / MIAMI, 3750 BISCAYNE BOULEVARD, 305-573-0800
DALLAS / HOUSTON / CHICAGO / DENVER / SAN FRANCISCO / SEATTLE / PORTLAND



Woodson

979 THIRD AVENUE, NEW YORK, NEW YORK 10022 (212) 753-0479

CONEY CORRELATED FABRICS & WALLCOVERINGS

John E. Wells McLean Inc. • Chicago: Designers Choice • Dallas/Houston: Western Lee Corp. • Los Angeles: J. Robert Scott & Sons, Inc.
Miami/Philadelphia: Robert Collins Inc. • San Francisco: S. U. Morse • Seattle/Portland: Designers Showcase

S. J. SHRIBSOLE

104 East 57th Street, New York, N.Y. 10022 (212) 753-8920



Fine George III antique English silver epergne
London 1784 William Pitts Height 15"

*The
National
Antique & Art
Dealers
Association
of America,
Inc.*

Earle D. Vandekar of Knightsbridge

8485 Melrose Place, Los Angeles, CA 90069 (213) 655-43



A fine pair of Chinese Export Fruit Coolers,
covers and liners, in a reserved
mandarin palette and highlighted in gold
Circa 1785 Height: 10 3/4"

FRED B. NADLER

31 East 64th Street, New York, N.Y. 10071
(212) 744-6165



Chinese Export Porcelain Goose Tureen
Ch'ien Lung period 1736-1795

Berry-Hill Galleries, Inc.

743 Fifth Avenue New York, N.Y. 10022 (212) 753-8130
CABLES BERRYHILL NEW YORK



Louis Paul Dessar (1867-1952)
"Harvesting, Giverny"
Oil on canvas, 18 1/4 x 13 inches
Signed and dated: L. P. Dessar, Giverny, 1892

BESHAR'S

49 E. 53rd St. 2nd Fl., New York, N.Y. 10022
(212) PL 8-1400



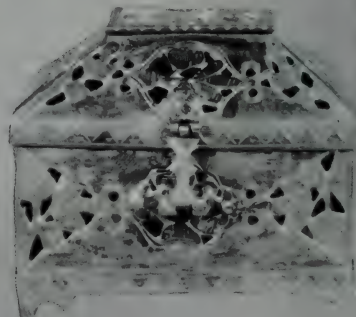
Antique Tabriz payer. Delicate ivory "tree of life" on rust
background. Accents of turquoise, pumpkin, brown and navy.
Farsi poetry within navy border. 6.7 x 9.1



A select Association
of the most
eminent dealers
in their field.
Informative
membership booklet
upon request.

A LA VIEILLE RUSSIE

781 Fifth Avenue, New York, N.Y. 10022 (212) 752-1727



Parcel gilt silver chest
Russian, late 17th century
Height: 2 3/4" Width: 3" Depth: 2 1/2"

Doris Leslie Blau

15 East 57th Street
New York, N.Y. 10022
(212) 759-3715



An early 20th century
Turkomanian Carpet of
Dragon Design
with a field of
old gold diapered
with blossoms, trees
and animals. 10.6' x 6'

The National Antique & Art Dealers Association of America, Inc.

Vernay & Jussel

825 Madison Avenue
New York, N.Y. 10021
(212) 879-3344

Established 1906



An unusual late George III
hall armchair in warm
brown mahogany with
carved crest decoration
Circa 1795

Illustrated catalogue,
five dollars

DIDIER AARON Inc.

32 East 67th Street New York New York 10021
(212) 988-5248



An armchair from an American
Eastlake walnut parlor suite
consisting of a sofa,
2 armchairs and 2 chairs.
1870-80
Height 37½" Depth 23"
Width 24"

RALPH M. CHAIT Galleries

12 East 56th Street New York, N.Y. 10022 (212) 758-0937



Fine Famille Verte Porcelain "Portrait" plate
of the Kang Xi (K'ang Hsi) period
1662-1722 A.D. Diameter: 9½ inches

James Robinson INC.

5 East 57th Street, New York, N.Y. 10022 (212) PL 2-6166



Early George III period silver waiter. London 1764
By David Whyte & William Holmes. Diameter 8¾"



Association Secretary
59 East 57th Street
New York 10022

GARRICK C. STEPHENSON

50 East 57th Street, New York, N.Y. 10022 (212) 753-2570



Chinese
deep brown lacquer
table inset with
mother of pearl
and brass sabots
K'ang Hsi (1662-1722)
Width 35½", Depth 35½",
Height 30"

The Romance of Collecting

A BOOK ARRIVED ON MY DESK a few days ago that weighs five pounds, and I have turned over its 500 illustrated pages with a mixture of pleasure, awe, scepticism and near disbelief. It is a book of what in careless use of the language some have come to call "collectibles." These objects are of the expensive variety that one might, by the same token, be tempted to call "beautifuls." The title of the book is *Christie's Review of the Season 1979*.

It is not my intention to comment about what passed through Christie's auction rooms in London and New York on their ways from one collection to another upon the exchange, in many cases, of surprising amounts of money, but it suggests some speculation about the nature of one of man's most ancient self-indulgences. There are, I believe, just three reasons for collecting—and always have been. To name them is to say the obvious didactically: they are love, greed and ambition. And they rarely occur in pure and undiluted form.

First, about love: Some years ago I



Russell Lynes comments on the collecting phenomenon, elaborating on its historic causes and its contemporary special attractions.

was lecturing at the Grand Rapids Art Museum, and there was an exhibition devoted to regional artists—artists, that is, who lived in that part of the country. I was asked by an attractive young couple—obviously a young couple "on their way up"—if they should purchase a landscape

The varying attitudes and dynamics of an art auction atmosphere are depicted in the lithograph *Collector's Item*, a work by Joseph Hirsch.

they had selected out of many other artworks in the exhibition.

"Do you love it?" I asked. "Is it something you think you are going to regret deeply if you don't buy?"

This was not at all what they wanted to hear from me. They wanted my opinion about whether it was "good" or "bad." There are plenty of art counselors who tell people whether or not they should be in love with an object—agents who make "marriages between art and innocents." I am not one of them.

Many collectors fall in and out of love with the objects they give their hearts to. They are the real collectors. They can't help themselves; they don't want to. In this sense, a boy can be in love with a beautiful pebble he found in a stream, or with a perfect shell from a beach, and he wouldn't part with it to his best friend. I have known a few collectors of drawings and photographs and paintings (fewer of furniture and bibelots) who in this respect have never "grown up." They have perfect confidence in





The Chivas Regal of Liqueurs.

Chivas Brothers make the world's finest Scotch. And the same renowned Chivas quality and tradition goes into its equally regal Lochan Ora Liqueur. With a unique taste all its own, Lochan Ora is to be fingered over—sipped slowly, savored fully. It's expensive but, then, good taste invariably is.

Lochan Ora.

The Imported Liqueur from Chivas Brothers.

continued from page 36

their taste, but the candid among them admit that their taste changes, develops, rejects. Only real collectors will confess they can be wrong.

I was once in the house of such a collector, whom I scarcely knew, and I admired a small painting of a Venetian scene hung in his hallway. "It's a Guardi, isn't it?" I said, feeling rather smug. "I thought so when I bought it," he replied, "but now I don't think it's good enough to be a Guardi."



Daumier's familiar aquarelle *The Print Collector* delineates an art patron's caring scrutiny.

A collector's love is rarely pure and incorruptible. Those who dig a last nickel out of their jeans, as a boy will to buy a baseball card, are few among collectors, but there are some. They are interested in quality, not rarity, and while they like to share their treasure and their enthusiasm with others, their pleasure and satisfaction is in the object—not in the envy or admiration of their friends.

There is a distinction to be drawn between true collectors and accumulators. Collectors are discriminating; accumulators act at random. The Collyer brothers, who died among the tons of newspaper and trash with which they filled every cubic foot of their house, so that they could scarcely move, were a classic example of accumulators, but there

continued on page 40

See our exhibition June 7-13 (closed Sunday) at Tobene,
8607 Melrose Ave., Los Angeles, Ca., (213) 655-6447



Schillay & Rehs, Inc.

America's largest importer to the trade of fine 18th, 19th
and early 20th century original oil paintings.

305 East 63 Street, New York City 10021 (212) 355-5710
Chicago • Dallas • Los Angeles

boussac of france



GERMAIN (SHELL) and GERMINAL (FLORAL). Two new correlated fabrics.

SHOWROOMS: D & D BLDG., 979 Third Ave., New York, NY 10022, (212) 421-0534/Atlanta/Boston/Chicago/Dallas/Denver/Houston/Los Angeles/Miami/New Orleans/Philadelphia/Phoenix/San Francisco. Boussac Decor, Vienna/Ets Wyers S.A., Brussels/Arne Basse, Horsens/Boussac Distribution U.K. Ltd., London/Wyers B.V., Amsterdam/S.A. Distribution Textile, Bulle/Arthur G. Wilson (Pty) Ltd., Melbourne/Telio & Cie, Montreal/James Dunlop & Co. Ltd., Christchurch/Wolman & Co. (Pty) Ltd., Capetown/Hemtex, Turku/Centro Informazioni Boussac de Paris, Milan/Interioygenturer, Oslo/F. Moser, Stockholm/Boussac St. Frères, Paris/Boussac - Romanex, Düsseldorf.

continued from page 38

are many of us whose houses are filled with all manner of things that we "can't bear to throw away." I except pure accumulators from this discussion, but not accumulators who fall in love with collecting, who are obsessed by it, consumed by it—by the process, the hunt, the chase, the capture. It is the process as much as the quarry that fascinates them. They are the victims of the "collecting bug"—a not uncommon, and very often incurable, disease.

And greed? It inserts itself quietly,

Aristotle warned young collectors to beware of fake antiquities....

and sometimes it is the sole motive for collecting. Greed is the easiest of all motives to understand, and it has nothing to do with the arts, fine or decorative; it has only to do with trade, with investment, with making a buck. It is as old as the market for art. In ancient Athens, for example, Aristotle warned young collectors to beware of fake antiquities that were flooding the market. There is a rush of such greedy collecting at the moment—as the prices in the Christie's book seem to attest—toward art as a substitute for bullion or precious gems. Perhaps greed is too strong a word for what in many cases is just caution, and in others is just good old dog-eat-dog free enterprise operating at its most unhindered. Nowhere is it freer than in the art market.

Ambition is more interesting than greed, and always has been. The ambitious collector, the one who searches for objects he hopes to love, is quite different from the collector whose ambition is to improve his social status by the arts with which he surrounds himself. It is this kind of ambition that characterizes a host and hoard of collectors—including the young couple in Grand Rapids.

continued on page 42



Lamp and accessories also available in black and white ceramic.

Available at select retail stores.

Through your interior designer:

Atlanta, *Ambergris Home Furnishings*

Boston, *Lois White, Robert Patterson, Inc.*; Dallas, *Richard Spry Associates*

Houston, *Richard Spry Associates*; Los Angeles, *The Swadlow Group*

Miami, *1750 Philadelphia Drive, Design Collection*

Designers may use the name:

Conroy, *Richard Spry Associates, World Trade Center*

Richard, *Conroy, Spry Associates, World Bldg.*

Los Angeles, *1750 Philadelphia Drive, A. Mar.*



GUCCI
pour homme

There can never be too much elegance in your life.

continued from page 40

IMPERIAL HORSES CHINESE BLOCKS

A dramatic fabric design inspired by ancient documents and updated for today's lifestyle. At Stockwell, the imaginative designer will find a seemingly endless source of fabrics and wallcoverings to turn an ordinary room into an extraordinary room. Available through your interior designer. For color brochure, send \$1.00 to: 320 North Madison Avenue, Los Angeles, CA 90004.

But, in the final analysis, all collecting is for love.

acquire a status equivalent to that of the landed gentry, the new tycoons bought "ancestors" to hang on their walls. But "ancestors" are not as important as "old masters" when it comes to status today. "Old masters" exude culture and wealth simultaneously, just as collectors of what is brand new and fashionable display adventurousness along with wealth. It all depends on the style by which a collector wants to adorn his ambitions, and whom he wants to impress. Such collectors depend heavily on the advice of "experts"—those marriage brokers of taste—and on dealers. Collecting for social status is probably the most prevalent of all motives for acquiring works of art; perhaps it always has been.

But, in the final analysis, all collecting is for love—love of what is collected, love of the process of collecting, love of secure wealth, and, finally, love of self. But let's not kid ourselves. There is something of all of these kinds of love in all of us who admit that we are collectors. □

A New Englander who commutes between Manhattan and the Berkshires, Mr. Lynes is a former managing editor of *Harper's* and author of *The Tastemakers*, *Art-Makers of 19th Century America*, and *Good Old Modern*. He is now at work on a book about the Cooper-Hewitt Museum.



Stockwell inc.

Showrooms: PDC, 8687 Melrose Ave., Los Angeles, CA/Dallas, 379 Third Ave., NYC/Atlanta/Boston/Chicago/Dallas/Denver/Honolulu/Houston/Miami/Philadelphia/San Francisco/Seattle/Tampa/Washington, D.C.

What can be conceived can be created



For the name of the authorized Ferrari dealer nearest you, call these numbers toll-free: (800)447-4700 or, in Illinois, (800)322-4400.

Ferrari

Pure cotton sheets



The world can be a rough place, but your bed shouldn't be. That's why you deserve the softest, smoothest and finest of bed linens. Wamsutta Supercalcs.[®] Since 1849 we have made these luxurious sheets only

of 100% cotton, combed to a heathery softness and woven a silky 200 threads to the inch.

They're available in elegantly understated patterns, in cotton white, and an assortment of trims including

Because life is no bed of roses.



Bed linen shown: Scallops in pure cotton. Jewelry: Bulgari

lavish Swiss and Schifflli embroiderings.

Indulge yourself in the natural richness of Supercalé pure cotton sheets. Because when life gives you a hard time, nothing feels better than a soft bed.

*The Supercalés®
Wamsutta BedCouture*



Brunschwig & Fils, Inc.

410 East 62nd Street • New York, N.Y. 10021 • Through decorators and fine stores.



BEVERLY HILLS

Distinguished elegance on three walled acres near Beverly Hills Hotel. Tennis court, theatre, pool, gates. **\$12,500,000**



HOLMBY HILLS

Splendid manor house on three acres adjoining Los Angeles Country Club. **\$13,000,000**



BEL AIR

Striking architectural statement. Unparalleled city and ocean views. **\$2,700,000.**

GORDON MUELLER AND ASSOCIATES, INC., REALTORS

136 EL CAMINO DRIVE, BEVERLY HILLS, CALIFORNIA 90212

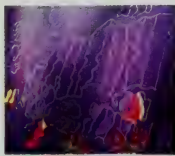
TELEPHONE: (213) 278-0777

COLLECTOR'S CLOSE-UP

Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

NIGHTWAVE, a 1978 acrylic by French artist René Schumacher, exemplifies a current focus in contemporary art: pattern painting. Representing a movement toward a more lyrical form of abstraction, this style of painting usually presents complex compositions of geometric and less-structured forms, in a wide spectrum of color harmonies. Such painterly statements are in direct opposition to the Minimalist and Hard-Edge aesthetics of the previous decade.



See page 66.

WHEN MARQUIS CARLO GINORI founded the Doccia porcelain factory in 1737, a grayish hard-paste porcelain was developed, both for tableware, as shown here, and ornamental works; the objects were progressively influenced in form and decoration by Vienna, Meissen and Sèvres. Baroque shapes of tureens and serving pieces, as well as other porcelain forms, were taken from silver models. Later in the eighteenth century, a whiter, opaque glaze was produced, which gave the porcelain a more brilliant ground for decoration.



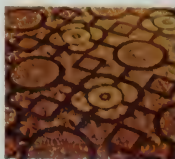
See page 79.

THE PORTRAITURE and animal paintings of George Stubbs (1724–1806) reflect the combined characteristics of sentimentality and sedate eighteenth-century English taste. In depicting the pets of the Georgian aristocracy, Stubbs tempers his sentimental leanings with an intense interest in the accurate anatomical portrayal of horses and dogs. So exacting are these representations, that the breeds, and often the bloodlines, of his subjects can be readily identified.



See page 85.

ORIGINATING IN NORTHEAST RUMANIA, Bessarabian rugs are woven in tapestry fashion. Designs vary from large elaborate flowers to simple geometric patterns such as this one. The background and narrow border of this rug contain a stylized repeated leaf form on which is superimposed a

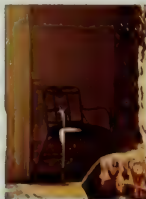


See page 87.

tilelike design of circles and interlocking squares. Whereas Turkish art may have inspired the geometric pattern, the floral medallions indicate a definite Western influence.



See page 100.



See page 101.

A DESCENDANT of the Elizabethan playwright of the same name, Francis Bacon is a seminal contemporary British painter of the postwar period. Uniquely, he employs the Cubist multiple viewpoint—or simultaneous vision—to delineate his figurative subject matter, as seen here. Bacon's stylistic development, greatly inspired by Picasso's Surrealist work of the 1920s and 1930s, has assimilated iconographic and compositional influences as diverse as those of Cimabue, Velázquez and Muybridge.

IN PARIS during the 1920s and 1930s innovative designers such as Jean-Michel Frank drew inspiration from, and collaborated with, gifted painters and sculptors. Diego Giacometti, who designed and executed this delicately formed chair, often produced elegant objects for Frank. Constructed of thin bronze-patinaed rods, the linear division of the square-shaped back is enhanced by a centered disk. Cast-bronze lion's paws add detail to the chair legs, while the gracefully curved arms terminate in a well-defined lion's head motif.



See page 112.

TOBACCO LEAF is a decorative pattern that appears on Chinese Export porcelain made in the eighteenth and early-nineteenth centuries, and bears no resemblance at all to the tobacco plant. As shown here, broad tropical leaf forms of bright color—often with gold veining—unite with a sprinkling of delicate flowers in asymmetrical placement on the surface of the pottery form; large hibiscus blooms are adapted from the Chinese peony. The total design is reminiscent of an exotic Orient-inspired European brocade. □

"World's Greatest Dad"

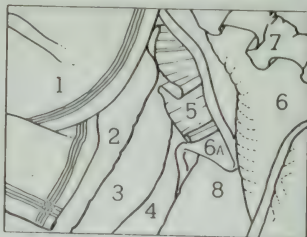


TROPHY STAND NOT AVAILABLE FOR PURCHASE. SEAGRAM DISTILLERS CO., N.Y., N.Y.

MARTEX COLOR.
IT'S MUCH
TOO SPECIAL TO
STOP WITH JUST
A SHEET.
SO WE DIDN'T.

Martex color is
always unexpected. A
little out of the ordinary.
A little more beautiful.
That's why we're always
inventing new ways to use
it. We ruffle it. Quilt it. Pleat it,
pipe it, plush it and more.

Martex color. It will make your bed.



1. The Answer Blanket® of super warm Vellux®
2. quilted percale bedspread, shams and lined draperies; 3. Velvet Dream™ bedspread and sham;
4. corded solid-color sheets and pillowcases; 5. knife-pleated hems on sheets and pillowcases; 6. The Mower™ quilted bedcover and sham Vellux® plush on one side; 6A. percale on the other; 7. ruffled pillowcases, quilted shams and bedskirts; 8. reversible percale/plush comforter. Also not shown: Velvet Cloud™ (a Vellux® comforter and sham) and the Inspiration® Vellux® blanket. All Martex percale is 50% Dacron®/50% combed cotton. Each product comes in its own palette of Martex color.

West Point
Apparel 1221 Avenue of the
Americas, New York, N.Y. 10020





MARTEX®
LET US MAKE YOUR BED

Ranch with Style

An Inviting Way of Life in Southern California

PHOTOGRAPHY BY RUSSELL MACMASTERS



Gabriele Murdock conceived interiors of warmth and elegance for her family's weekend retreat on a 1200-acre working ranch in southern California. ABOVE: Eucalyptus, ash and oak trees dapple the approach to the main house, which is flanked by a games house and a pool pavilion. RIGHT: Corral fencing encloses a two-acre man-made lake with island, and pastureland sheltered by mountains.

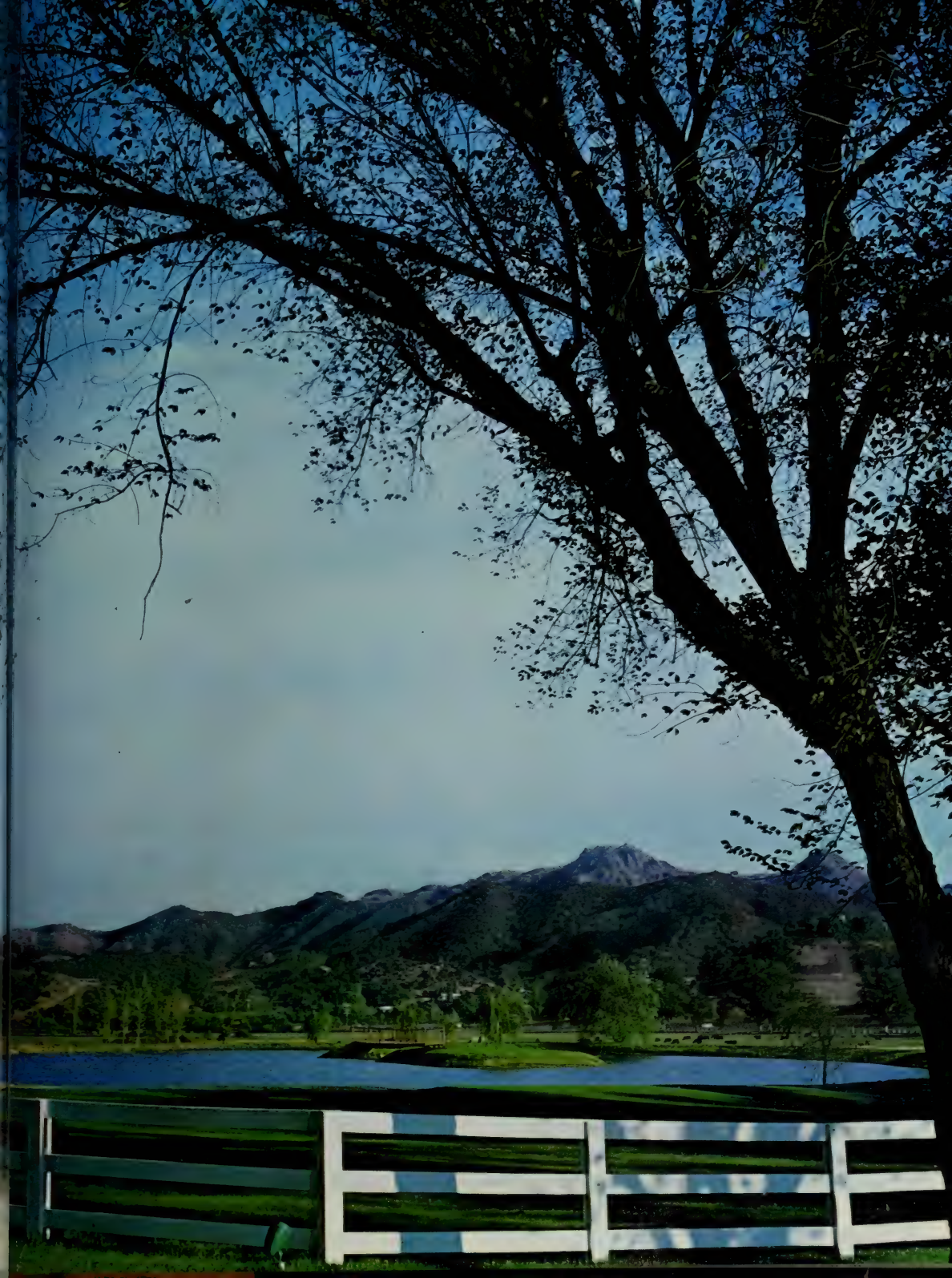
THE VALLEY is spread out in a patchwork of white fencing, in the middle of which is a yellow and white farm complex where the greenery of trees forms a lace edging about the main house. The complex might be in New England, but actually it is not far from Los Angeles—the 1200-acre weekend retreat and working ranch of Mr. and Mrs. David H. Murdock.

Immense white iron gates open to a long road leading to the main house—a road that seems almost like a covered bridge, with hundreds of oak trees forming the roof. The road is broken by a wooden bridge that

spans a pond lying in front of the jonquil-toned clapboard complex. On the quasi-antebellum veranda numerous pots of festively colored flowers spill over to the brick floor and walkways leading to other buildings. Beyond, the light green pastures darken to the green of the hills and the deep violet of the mountains in the distance. A herd of prize Santa Gertrudis cattle graze near a pond in which floats a solitary duck.

"We looked for three years before we found this ranch," explains Gabriele Murdock, who acted as her own interior designer. "Because of its









In the Living Room, groupings of animal sculptures, Early American and 18th-century English appointments and Chinese Export porcelains create a recurrent, yet ever-varied theme. LEFT: Comfortable seating covered with Brunschwig & Fils fabric surrounds a characteristic medley composed of a Mène rooster, an American folk art wedding box, and small Chinese porcelains. TOP: A colorful patchwork quilt; exuberantly backdrops another Mène bronze atop an 18th-century English sideboard. ABOVE: French doors disclose a view that serenely mingles veranda, lake and pasture.



ABOVE: A tricolor palette and dignified ladderback chairs infuse the Dining Room with a Colonial character enhanced by an English landscape above the mantel. RIGHT AND COVER: A cheerful bower with a sunny alcove seating arrangement, the Master Bedroom juxtaposes sprightly checks, floral motifs and serrated geometry by Decorative Carpets. Bed draperies add lacy softness. Upholstery fabric and wallcovering here, as in the Dining Room, are from Brunschwig & Fils.

isolated position I think there's nothing to indicate that you're in southern California—or even in America, for that matter." The serene and expansive grazing lands are seen from the living room of the main house, and it is almost impossible to determine exactly where the gardens stop and the pasture actually begins.

"When I first saw this space," Mrs. Murdock says of the living room, which spans the width of the house, "it was one big room. I immediately decided to divide it into two seating areas, and I feel it gives a more comfortable effect. Cozy without being cramped." Its pale yellow walls are hung with a number of nineteenth-century American Primitive paintings, creating a unified backdrop for commodious chairs and sofas upholstered in a floral chintz.

"As far as calculating the design of the room was concerned, I simply

measured. I haven't any idea of how to do elevations, but I have a good eye. I very seldom make mistakes regarding size, though I have made a few. Basically, I was lucky. Buying the ranch opened up a whole new world for me. Before this time I knew very little about Americana, and I was attached to English pieces.

"Our other homes are very traditional—English and rather conservative, with a restrained feeling about them. Here, however, I simply let my imagination go. This house belongs to no particular architectural period—though you might consider the veranda antebellum—and it could have been done in any style. It might have been French or English or anything else, since the house itself makes no real statement of its own.

"We bought the house two years ago, and it took approximately eight months to restore it to the point







ror: A placid azure pool and native California plantings introduce the long, low main house, whose sturdy columns establish an effective vertical contrast. ABOVE: Against a screen of trees, the lake mirrors a wooden footbridge that connects the shore and a tranquil island. OPPOSITE: Corral fencing and stately trees give a processional aspect to the drive leading to the main residence.

where we could live in it. Simultaneous construction was being done on the games house and the barns, but luckily nothing had to be done to the guest house. In general, however, it proved to be a major overhaul. The land, the house—everything had to be redone and reworked.”

The dining room is replete with Early American oak dining table and chairs, and complementary side tables further balance the area. Warm wood tones mellow this uncluttered space, with its background of blue and white—colors repeated in the floral cushions and the Italian tile fireplace. The Early American nineteenth-century rug is large enough to unify the floor area while mixing warmly with the furnishings.

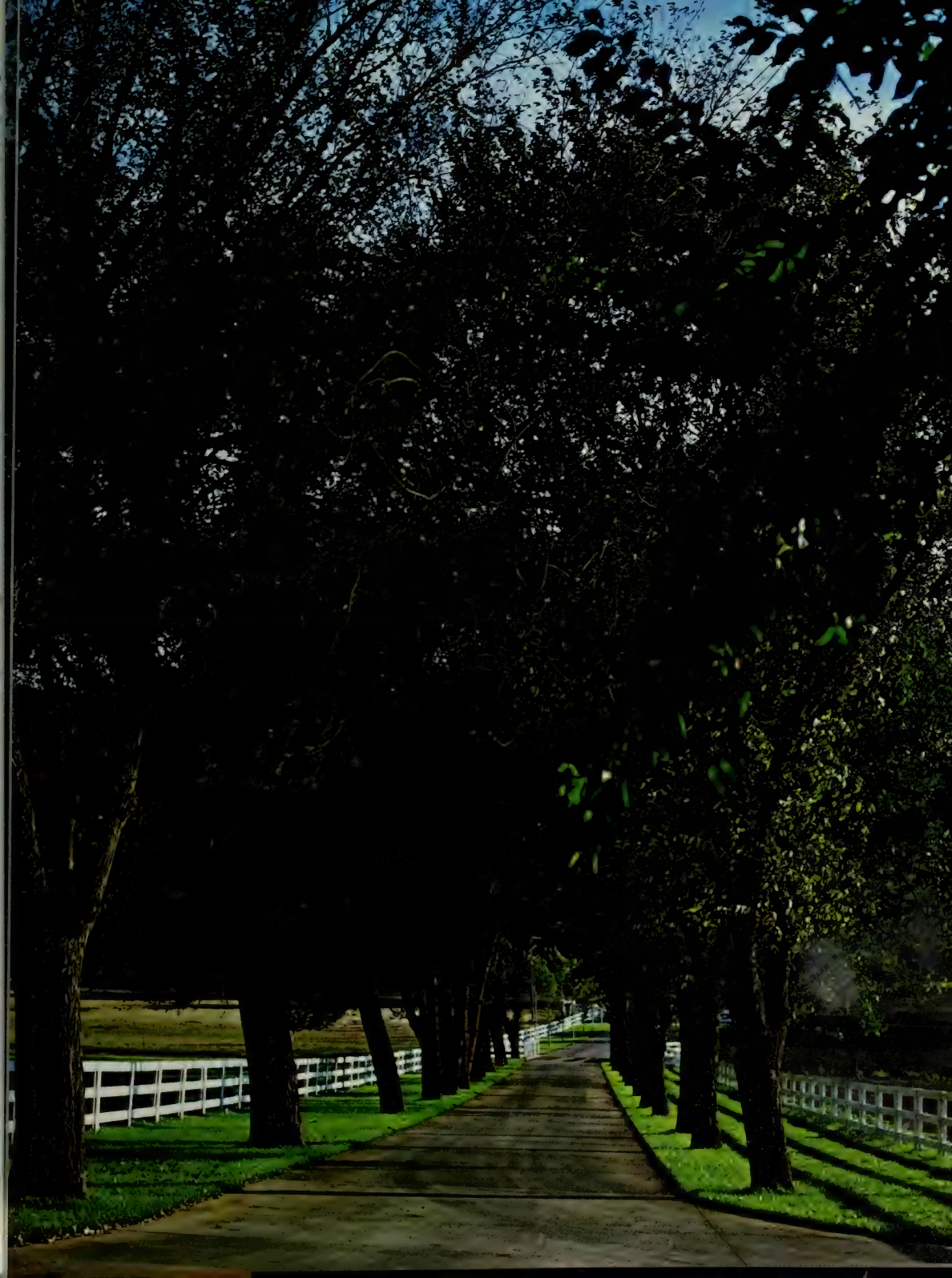
Directly off the living room is the master bedroom, where floral wall-covering and matching chintz of pink and pale green are set off by beige carpeting. Opposite a decorative white fireplace, the oak canopy bed is draped in white lace. The room is practically without solid walls, as multipaned windows abound on two sides, allowing rural beauty of the countryside into this quiet room.

An extensive collection of quilts and framed quilt remnants are given prime attention in the guest room, where they are the focal point. Set against a blue Chinese wall covering, they burst with reds and maroons, allowing these bright colors to wash over the Early American oak furnishings. The formality of the owners’ other homes was foregone here, in favor of a rich warmth of pattern.

“Initially, we were going to live in the games house and tear this house down,” Gabriele Murdock recalls. “After some discussion, however, we decided against it for a number of reasons, one of them being that a separate guest house allowed both our guests and ourselves privacy. Another reason is that the old house was just too charming to resist.”

In an age of considerable plasticity and slick design, it is a pleasure to find such a personal style executed with love and a skilled hand. □

—Gerrold A. Turnbull





Dramatic Décor

The San Francisco Apartment of Jane Lawrence

INTERIOR DESIGN BY JACK E. LOWRANCE
PHOTOGRAPHY BY RUSSELL MACMASTERS



"BEFORE I MOVED to San Francisco and started collecting antiques, I collected husbands," Jane Lawrence says. "The antiques have stayed with me longer than my husbands—and they increase in value and don't wrinkle with age." Zany, delightfully honest and always ready to laugh, Miss Lawrence presides over her elegantly decorated apartment as an actress presides over a stage. Her move from Los Angeles to San Francisco, eleven years ago, was really

Designer Jack Lowrance transformed Jane Lawrence's Russian Hill apartment in San Francisco into an opulent eyrie, richly textured and theatrical in atmosphere. **LEFT:** A sumptuous vantage point for a bejeweled panorama, the Living Room welcomes with antique appointments and luxurious fabrics. A pair of 19th-century French armchairs clad in deep-hued antique velvet complement a gilded bergère upholstered in Aubusson tapestry, and a sofa covered in Scalamantré brocade. **ABOVE:** A bouillotte lamp, ormolu picture frames and a trio of Chinese feline pillows grace a Living Room table backdropped by darkly elegant draperies and the fecund foliage of tapestry wall upholstery.

"It's a visual pleasure for me,
because everything I have collected has a particular
memory attached to it."



prompted by Hasi Hester, who asked Miss Lawrence to manage his San Francisco showroom of interior furnishings and accessories.

"I was in show business and knew nothing about running a showroom," she explains. "Hasi, who is a very positive person, said, 'I can tell in one week if you are any good.' Well, eventually I bought the showroom

from him and have been buying, selling and loving antiques ever since." And today Lawrence/Green boasts an eclectic mélange of fine furniture and accessories, much of it selected by Miss Lawrence during her twice-yearly trips to Europe. And it is from these buying trips that she has added, piece by piece, to the furnishings that serve to compose

her charming Russian Hill apartment here in San Francisco.

Built early in the twentieth century, the tall building has only one apartment on each floor. The views encompass 360 degrees—from the Golden Gate Bridge to the Bay Bridge, from Coit Tower to Chinatown. Through the windows at night the city lights weave a lovely tapestry,



OPPOSITE: Above the Living Room's marble fireplace façade, French bronze and crystal sconces and Louis XVI-style candelabra elegantly illuminate a musical study. A Martin-Kavel painting recalls the classic choice between the lady and the tiger.

ABOVE: The Dining Room is like a nocturne, composed of sensuous surfaces and patterns in twilight tones. An English chinoiserie toile box, and pillows wrapped in antique tapestry fragments, echo the chiaroscuro of the tapestry wall covering. Scalamantré brocade adorns the chair and U-shaped sofa.

and the many ornate moldings and crowned ceilings of the interior enticed Miss Lawrence to make the apartment into her own home. And there was only one person she wanted to help with the décor.

Her longtime friend Los Angeles interior designer Jack Lowrance was called upon to arrange, adapt and organize her collection. "I had been

saving pictures from magazines for years and basically knew what I wanted. Still, I needed Jack—with his background of design and knowledge of details—to make the apartment work. Anyone can conjure up a marvelous picture, but a good interior designer can translate the ideas into actual physical terms."

Mr. Lowrance considered the task





a provocative one. Rather than purchasing pieces to fill the apartment, he designed the space as a backdrop for the existing collections. However, the tapestry that envelops the living room and the dining room had not been in Miss Lawrence's previous apartment, and she found its beauty and muted tones so desirable that the designer emphasizes it strongly. Its subdued colors form a pleasing contrast to the expanse of city lights, and a glowing fire and candlelight are finishing touches that Miss Lawrence particularly enjoys. The dramatic setting, which she laughingly calls "decadent opulence," is a successful showcase as well as being a comfortable home. "The apartment works because Jane is not intimidated by her surroundings," explains Jack Lowrance. "She lives in the apartment totally, and guests are equally as comfortable because Jane's warm and humorous personality comes through. The apartment really does come to life when she enters it."

"I always involve myself in the rooms when I come into them," adds Miss Lawrence. "It's a visual pleasure for me, because everything I have collected has a particular memory attached to it. Every time I go to Europe I bring some piece home, thinking I will take it to my showroom, but then I fall in love with it. I like to have nice things around me—pieces I have collected through the years. I enjoy just knowing that they are actually in the room."

The master bedroom restates the predominantly feminine theme of the apartment, this time in light fabrics and warm tones. Shirred drapes, punctuated by large bows of the same fabric, are duplicated in a

Beyond a cheerfully draped bay window, the cool glitter of San Francisco contrasts with the soft warmth of the Master Bedroom. Trompe l'oeil artistry by Ami Magill bestows intriguing accents: Walls are painted to resemble shirred fabric, while a leafy curlicue on a cloud-swept background meanders around the Louis XVI chandelier. Of her unusual ceiling, Jane Lawrence says, "It's such a pleasure to wake in the morning and see those clouds. Sometimes they actually appear to be moving."

trompe l'oeil border by artist Ami Magill. A garland of leaves encircles an eighteenth-century French chandelier and floats beneath a canopy of painted clouds. "I hope I never have to live in a room that doesn't have a painted ceiling," says the owner. "It is such a pleasure to wake in the morning and see those clouds. Sometimes they actually appear to be moving and floating by."

The success of the apartment, and the pleasure Miss Lawrence receives from living in it, result from a confident understanding of her own likes and dislikes. Mr. Lowrance believes that, of the many variables that affect a client/designer relationship and the outcome of any design project, a client's perception of how he or she intends to live is perhaps the most vital. "It is difficult when clients simply say, 'Create something for me,' and the designer doesn't know their tastes and background. With no give and take, nine times out of ten the clients will dislike the results. This apartment was designed around a person who knew what she wanted. I was not brought in to give the apartment my own look; I was asked to take Jane's personality and collections and express them. She knew her way of life, and didn't need one created for her, which makes the exercise more enjoyable. It would be ludicrous for me to attempt to mold her tastes. It's unnecessary to say that isn't what decorating is all about."

In her showroom Miss Lawrence has daily contact with designers and their clients. She realizes clearly how many design alternatives there are, and as she says, "Many people need to stop and ask themselves, 'What is the way I really want to live?' More people would be happy in their homes if they took the initiative and surrounded themselves with only those things they personally enjoy. I've always wanted a very warm and elegant room in which my guests can feel comfortable. After a lot of hard work—and with Jack's help—I have it now. It's all a dream come true." □

—Cameron Curtis McKinley

Clarification

Simple and Clean Design for a Manhattan Apartment

INTERIOR DESIGN BY JUAN MONTOYA, ASID
PHOTOGRAPHY BY JAIME ARDILES-ARCE



"WE DESTROY in order to create," says New York interior designer Juan Montoya. The usual minimalist approach to interiors, in search of purity and directness of purpose, generally has to do with the destruction of accepted conventions. The results often are the simultaneous cancellation of the civilizing attributes of creature comforts. What

is distinctive about the work of Mr. Montoya is the essential usefulness of what is retained after the process of elimination has taken place.

There is, in the interiors he arranges, an avid clarity exemplified in the totally understandable function to which all the elements are put. There is evidence of mathematical and planar relationships that are

Juan Montoya's minimalist alchemy endows the Manhattan pied-à-terre of Mr. and Mrs. Milton Birnbaum with contemporary sophistication. ABOVE LEFT: An angled wall directs the flow from the entrance hall, punctuated by a Chinese urn, into the triangular Gallery. Dark flooring and pristine walls make achromatic foils for Rene Schumacher's *Night Wave*. ABOVE: Tonal subtlety distinguishes the seating arrangement in the Living Room, which is appointed with a sofa and chaise longue upholstered in Clarence House fabrics.



surely rigorous, but the interiors are uniquely smooth, elegant, and never without the element of surprise. "I begin preparing a program of how to fulfill the requirements of the occupants of the space," he explains. "I can tell a great deal about people from the way they dress, the way they move." This is exactly the premise he used when Mr. and Mrs. Milton

Birnbaum first approached him about arranging the interiors of their Manhattan apartment. They live principally in the country, but they do spend a good deal of time in the city. In Manhattan the social focus for this active couple is frequent entertaining, with many dinner parties.

New York has an abundance of small compromised apartments with

seldom more to recommend them than their proximity to some particular nerve of the city. The modern high rise is known for spaceless architectural flatness, and the interior Juan Montoya designed for the Birnbaums as their East Side pied-à-terre was created under such circumstances. "There were very few restrictions placed upon me," the



designer says. "My clients are unusually sophisticated, and they were familiar with my previous work. It was a very comfortable situation."

The modest apartment comprised a series of arbitrarily linked boxes, and Juan Montoya reoriented the order of the spaces with a few careful incisions. He placed closets and shelving discreetly, and a long and

essentially wasteful hallway space leading from the small entrance hall was trimmed by the placement of a new wall at an angle. The triangular space formed by the angular wall serves to suggest a distant vista as it funnels into the seating area beyond. Space gained on the other side of this wall is joined with the kitchen, providing in addition a bar, pantry

ABOVE: A wall of mirror amplifies the Dining Area, elevated on a shallow platform. There, two slate-topped tables and a cantilevered buffet permit flexible entertaining. Peter Lobello's stainless-steel sculpture provides an engaging contrast to a terra-cotta Colombian urn. OPPOSITE: Textural contrasts enliven the Bedroom, where a carpeted platform raises the suede cloth-wrapped bed to allow a view of the city skyline. A mirrored niche between fitted cabinets reflects the deep tones and rich surface of Franco Ciarlo's fresco transfer on canvas.



and ample accommodation for the occasional kitchen meal. In fact, the whole plan of the apartment is so well considered and so sensibly apportioned that it seems more like a house than an apartment.

"It all has to do with the degree of transition," explains Mr. Montoya, "like a gradual development or unveiling. A sense of surprise is very

important to me." The surprises work. There is an assertive and elegant drama throughout the interior. Even the coloration the designer has devised for this small but well-organized space has an intellectual form. The public spaces are cool, crisp, formal; the private spaces are warm, tactile and soothing.

Today Mr. and Mrs. Birnbaum not

only love giving their dinner parties, but are totally happy with what the designer has given them. So it appears that his creative destruction has been the natural process of abolishing unwanted illusions and tired clichés—and forming a clear philosophical path to living enjoyably and simply and comfortably. □

—Jimmy Potucek



Art: Paintings of Gardens

Rich Approaches to a Universal Theme

TEXT BY DAVID BOURDON



OPPOSITE: *Jardin aux roses trémières*, Claude Monet, 1876. Oil on canvas; 28¾" x 21¼". Capturing the effects of outdoor light, Monet's mélange of hues creates a tree-lined garden of stately hollyhocks through which a fashionable lady strolls. The Lefevre Gallery, London.

ABOVE: *Near Kennebunkport*, Abbott Fuller Graves, circa 1895-1900. Oil on canvas; 18" x 27". Genre scenes such as this one were a specialty of Graves, whose brilliant flower and foliage colors sparkle, as sunlight blankets a well-tended country garden patch. Vose Galleries, Boston.

FROM DAWN 'til twilight, gardens shimmering in iridescent light, exposing their jewellike colors, change alternately from the vibrant hues of crimson and gold to the hushed shades of violet and blue.

More than a hundred years ago French Impressionists recorded such gardens, creating magnificent images by rendering the natural play of light, resulting in a truth of color.

Claude Monet and Camille Pissarro revolutionized painting by developing these new techniques,

concentrating on outdoor subjects.

In addition to being a superb landscapist, Monet was also an avid gardener. When he looked for a house in Giverny, he found one with an orchard, where he immediately began work, "so that there would be flowers to paint on rainy days." After settling in Giverny he designed elaborate garden paths, a Japanese footbridge and a lily pond, immortalized in many of his paintings. Preferring nature to the human figure, he gave exclusive attention to the

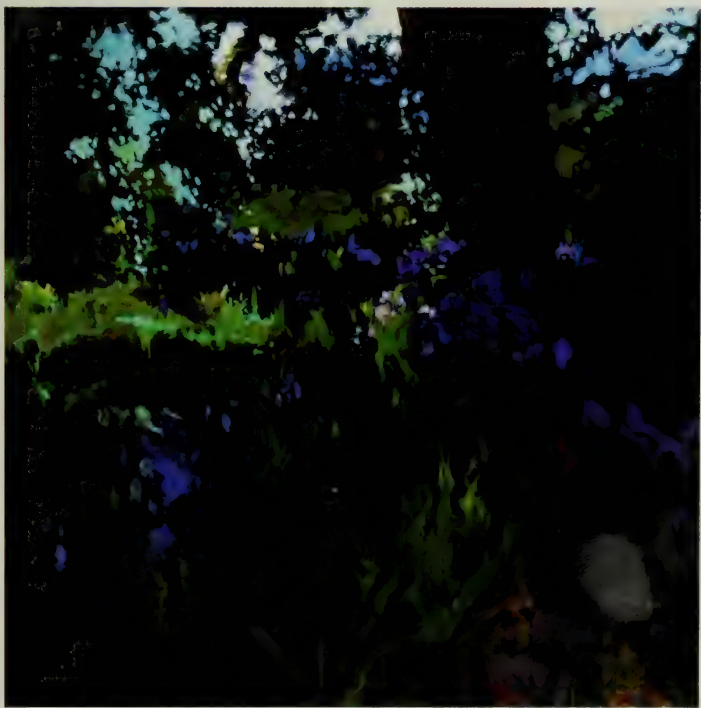
distinctive shapes of willows and poplars or the extravagant colors of irises, rhododendrons, lilies and gladiolus. When he painted *Jardin aux roses trémières* in 1876, he emphasized the hollyhocks at the expense of the elegant woman who functions as a harmonious vertical counterpoint to the tall perennials.

In 1892, while Monet was building greenhouses on his Giverny property, Pissarro was painting a garden belonging to their mutual friend Octave Mirbeau, the French writer.

Gardens allow painters free rein with interpretation and inventiveness.



In the Garden, Childe Hassam, circa 1800. Oil on canvas; 12¾" x 18¼". A monochromatic massing of loosely brushed foliage, punctuated by a scattering of vivid blooms, offers counterpoint, in this early Hassam work, to the neutral tones of a terrace and the poised young woman viewing potted plants and flowers. Kennedy Galleries, New York.



TOP: *Rocks and Bright Foliage*, Nell Blaine, 1977. Oil on canvas; 20" x 30". A masterful contemporary colorist, this artist integrates a rhythmic abstract structure into her unbound vision of nature to achieve a seasonal landscape bathed with light and dazzling hues. Fischbach Gallery, New York. ABOVE: *Summer Pool*, Robert Dash, 1968. Acrylic on canvas; 60" x 60". Deep within a wooded glen, a secluded pool reflects patterns of filtered light and shadowed images of vibrant-toned irises growing nearby. Hirschl & Adler Galleries, New York.



Jardin et poulailler chez O. Mirbeau, les Damps, Camille Pissarro, 1892. Oil on canvas; 28¾" x 36¼".
A joyous expression of color radiates from a French country garden into an atmosphere of softened forms as Impressionist Pissarro, influenced by Seurat's "optical mixture" color theory, renders the play of light with a flickering touch of the brush. Acquavella Galleries, New York.



Unlike Monet, who excelled at fluid, gestural brushstrokes, Pissarro painted with small, controlled, choppy strokes, using dabs of pure color, which created a scintillating effect.

Impressionist paintings of gardens had an immediate impact on successive generations of artists, particularly American Impressionists, who flourished from 1890 to 1910. Two of the American painters who helped transplant French garden painting to the opposite side of the Atlantic were Childe Hassam and Abbott Fuller Graves. Both artists, born in 1859, continued to follow a parallel course when, in 1886, they made second trips to Paris to pursue studies in art.

The two Bostonians could not have arrived in Paris at a better time. In 1886 the French artists who became known as Impressionists held their eighth and last exhibition as a group. They became devotees of the Impressionist style, producing relatively facile adaptations that met with considerable success in the United States, as their variations were crucial to the development of America's ardent love for Impressionism.

Hassam, who became one of the most celebrated American Impressionists, frequently summered in New England resort areas. The settings for most of his garden paintings are bathed in midday sunshine and graced by the presence of an attractive and genteel-looking lady, as in his luminous work *In the Garden*.

Graves seems to have spent most of his summers in Kennebunkport, one of Maine's coastal towns traditionally popular among artists. The area and its buildings today look much as they did when Graves worked there around the turn of the century. The woman in Graves's painting appears to be a dedicated gardener, more concerned about displaying her flowers than about her own appearance. Her garden has a rather disorderly design, but it would be difficult to discount her success at coaxing exuberant blossoms from her plants. The freely brushed painting captures the delightful sensation of bright, raking sunshine with a

sprinkling of white highlights that contribute additional vivacity to an already resplendent composition.

Gardens continue to be an attractive subject for contemporary painters such as Nell Blaine and Robert Dash, who excel at fluidly brushed, coloristically striking landscapes. Both are New Yorkers who reached their artistic maturity at a time when Abstract Expressionism was the dominant style. They adopted the loose gestural brushwork that characterizes much of Abstract Expressionism, and applied it to realistic subject matter. The energetic flame-like brushstrokes that flicker across the surface of Dash's *Summer Pool* are reminiscent not only of Willem de Kooning's Long Island-inspired landscape abstractions, but also of Monet's water lily paintings. Robert Dash portrays a scene that appears almost wild and primeval, the luxuriant vegetation even screening out the sky. The crinkled silhouettes of the tree branches and the brusquely drawn plants in the foreground evoke a sensation of an energetic spirit.

Nell Blaine's work has a bold spontaneity that is immensely appealing. Her *Rocks and Bright Foliage* is a view from her summer home in Gloucester, Massachusetts, where she has spent many of her summers since the late 1950s. She has painted gardens from England to Saint Lucia in the West Indies, but her most frequently painted gardens are, not surprisingly, in Gloucester, where she is endlessly stimulated by the seasonal changes in color, particularly in autumn, when the blueberry shrubs turn a purplish red and the oak and maple trees are metamorphosed into dazzling spectacles of golden yellows and scarlet reds.

Gardens continue to be a challenge for painters, allowing them free rein with interpretation and inventiveness. Recording these fleeting moments of nature, artists provide us with floral images eternally blooming on canvas, always in full glory. □

David Bourdon, a New York author whose most recent books are on Alexander Calder and the Mona Lisa, writes regularly about art.



Hard by the Pincian Gate

The Antique Villa of the Brachetti-Peretti

PHOTOGRAPHY BY ROBERT EMMETT BRIGHT



Count and Countess Brachetti-Peretti wrought a beguiling synthesis of past and present for their Renaissance Roman villa, the Grotta Pallotta. **LEFT:** In the Main Salon, 18th-century modifications introduced elaborate trompe l'oeil frescoes and a lacunar ceiling attributed to French artist Jean Le Pautre. A simplified seating arrangement provides a modern contrast to the surrounding splendor and to an Aubusson rug's antique grace. **ABOVE:** Neo-Classical frescoes lend aureate mellowness to the Small Salon, illuminated by a glittering Venetian chandelier. Late-18th-century appointments, including a Roman marble table and a lacquered Piedmontese bench and chairs, extend the historical atmosphere.

ROMAN TRAFFIC surges up the via Veneto, through the wall at the top and coasts down alongside the Villa Borghese. There, almost at a right angle to the entrance of the museum, the Brachetti-Peretti house projects from a comfortable complex of turn-of-the-century mansions that dwarf their sunny little gardens. It is a tall corner house whose façade is embedded in a more grandiose stone structure, and it comes as no surprise to learn the core of the building was



based on designs by one of the important master architects of the Renaissance period, Jacopo Barozzi.

Four hundred years ago, a house like this, outside the ancient Roman walls, was in the open country. The original villa was erected as a country retreat for Cardinal Giovanni Battista Pallotta (1594–1668), and so it acquired the name it bears today: *Grotta Pallotta*. Its fields and vineyards once stretched as far as the via Salaria, a very considerable acreage

that today lies buried beneath office blocks and flats. A portion of the original garden remains, however, enclosed in the house walls.

Various successions of cardinals acquired Pallotta's villa, but it was not until the French cardinal Alfonse Hubert de Latier took possession in the mid-eighteenth century that any extensive modifications were carried out. Cardinal de Latier lived during a period of French political and cultural ascendancy in Rome, and it was

then that the villa was expanded and embellished to proportions far more *nobili*. In the existing gardens a splendid nymphaeum—marble basins with goldfish and water lilies, overhung by niches and statues of the gods—was constructed. Thus matters more or less remained until the early decades of the twentieth century, when architect Carlo Maria Busiri-Vici added an upper floor and extended the building down the via Pinciana.

This was the house that Count and



OPPOSITE: More contemporary in its elegance is the Living Room, where a vaulted ceiling and a high-contrast palette enhance the deep walnut of an 18th-century secretary. A quartet of small paintings are by Francesco Guardi. LEFT: In the Hall that separates the living room and dining room, two early-18th-century copper engravings by Vasi depict the interior and exterior of Saint Peter's Basilica. BELOW: Set off by the dramatic darkness of the Dining Room, a columnar sculpture by Arnaldo Pomodoro harmoniously coexists with 17th- and 18th-century English silver, pristine porcelain and sparkling crystal. Vitrines displaying a collection of 18th-century Ginori china flank a window that discloses a glimpse of the neighboring Villa Borghese.



Countess Brachetti-Peretti bought in the early 1970s. The Brachetti-Peretti, a handsome young couple with four children, have an enthusiasm for hard work. The count runs one of the largest Italian oil companies, and the countess is an inspectress of the Italian Red Cross for Central Italy. Both are keen on decorating and painting. Indeed, an artistic flair runs in the family, and the countess's sister, Elsa Peretti, has had an enormous success in New York, in designing jewelry.

"I love this house very much," says the count. "It is everything for me. I've loved every minute that I could spend working on it. The place was in rather a bad way when we bought it, so there was a good deal to do. But I wanted to do everything myself—all the decoration, that is. The architectural work was done by Patrizio Busiri-Vici. Fortunately, the frescoes in the main salon and anteroom had stood up rather well. It mostly came to refurbishing the downstairs and

rethinking the upper floor, where we really live most of the time."

Few European cities have the problems and challenges of redecoration that Rome produces. For a start, the owner of a historic house cannot simply decide on a course of redecoration and go ahead with it. Under Italian law, permission must first be granted by the Superintendence of Monuments and the City Council, and the historical character of the house must be rigorously preserved

Terraces let in the sun,
and the *altana* provides an area for
pleasant summer meals.

BELOW: Lofty trees and a generous sweep of lawn contribute to the garden's parklike character. RIGHT AND OPPOSITE: Gazebo flooring of antique Roman cobblestones, and a pair of marble columns, create a setting of suitably classic beauty for the azure pool.



during the alterations. That is not easy, especially for a man like Count Brachetti-Peretti, who takes a keen interest in contemporary art and style. The last thing he wanted was to live in a repository of antique collections. "What I attempted here is a definite contemporary feeling."

The house resolves itself into three main areas: the entrance and white salons; the historic frescoed drawing room and anteroom; and the upstairs apartments. Downstairs, the sitting

rooms and salons rely on Baroque proportions and grandly vaulted ceilings to create an air of splendor, though the color tones are restricted to plain white. The furniture, much of it Venetian, from the count's ancestral home, is eighteenth century and looks well in a house whose last major renovation was in that era.

The frescoes, however, are the most splendid features in the house. There are trompe l'oeil colonnades, the courtly swirl of *putti*, garlands

and architectural devices of old. The colors keep to an elegant Louis XV gold and dove gray. The count has complemented this Parisian luxury by using the colors of Rome—purple and gold—with heavily draped curtains, and huge sofas on the Aubusson rug in front of the fireplace.

The upstairs, where most of the family life goes on, is frankly contemporary. Terraces let in the sun, and the *altana* a floor higher provides a latticed and canopied area for



pleasant summer meals and drinks. A profusion of window plants establishes the color tones: deep green carpeting, light green chintz on sofas and poufs and on the bedroom walls.

Here works of art represent the family's personal tastes: sculpture by Cascella and Trubbiani, paintings by Lucio Fontana, Dorazio and Capogrossi—all Italian contemporaries. Yet there are also many eighteenth-century pieces: polychrome Venetian mirrors, a Roman writing table, a

French *dormeuse* in the bedroom, the Louis XVI chairs in green leather.

Below the balconies the garden extends to a well-cut English lawn, until it is lost in pines and holm oaks. The great nymphaeum has long since crumbled away, but it is commemorated by a deep oval swimming pool in a Baroque frame of peperino, and the striped gazebo beyond adds a heraldic touch. Roman columns slumber in the grass, and like the green marble column inside, they

have never left the premises since they first were chipped and raised two thousand years ago. Was the place a Roman villa devastated in an age when the Aurelian city walls finally were used to keep the invaders at bay? Whatever the facts, the old foundations are still to be seen in the basement. Cardinal Pallotta first resurrected the villa, and today's house is still another phoenix rising grandly from the imperial ash. □

—Adrian Cook



New York

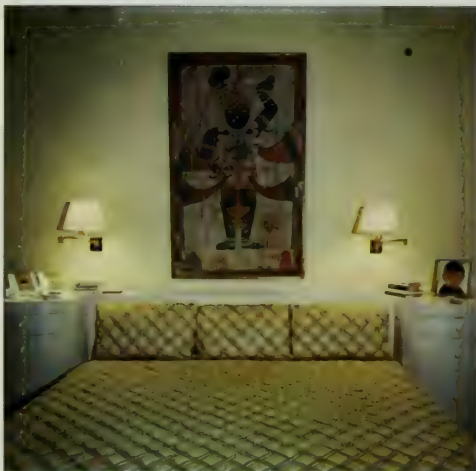


ARCHITECTURAL DIGEST VISITS: Mr. and Mrs. Mike Nichols

INTERIOR DESIGN BY ELINOR ARNASON
PHOTOGRAPHY BY HORST TEXT BY PETER CARLSEN

"I GO INTO A COMA when somebody starts showing me swatches. And when I wake up, having mumbled, 'Yes, yes, that's fine,' at everything, I may end up not liking what I've got. If that's the case, we just throw a rug over the offending object and live with it anyway!" It is clear that Mike

TOP: At home in their New York City apartment, as in rural Connecticut, director Mike Nichols and his writer wife, Annabel, enjoy the traditional comfort of interiors designed by Elinor Arnason. LEFT: Balthus's *Le Lever* dominates the Manhattan Living Room, where a Bessarabian rug defines a seating group with chairs covered in Clarence House cotton, a sofa in fabric from Brunswick & Fils, and a Karl Springer low table. Hansen lamps light a Marino Marini bronze and an American folk art deer. ABOVE: A cloud-swept vista silhouettes a weathervane rooster come to perch in the city.



TOP: In the Guest Room/Sitting Room, Josef Albers's vigorous geometry highlights commodious seating warmed by First Editions fabric, while a David Hockney drawing delicately punctuates booklined shelves. Indoor shutters open to admit sunshine, and a Koch & Lowy floor lamp provides nighttime illumination. ABOVE: Lighted by Hansen wall lamps, an engaging Krishna presides over the Master Bedroom's symmetry.



Nichols is a man with his own ideas about interior design, and they correspond in a number of ways to the ironic and witty view of the world that is to be found in his work in the theater and in films. "Years ago, in the first flush of success, I did hire a famous interior designer—a man whose work I still admire. He gave me an absolutely wonderful place to live in, but the only problem was that I felt like a guest at some resort. I was never *at home*."

For many years, as Mr. Nichols admits, being at home



Connecticut



ABOVE: Dark shutters underscore the Colonial grace of the Nichols's clapboard country home, a peaceful oasis in rural Connecticut. LEFT: "I find myself responding to art as I do to friends," says Mr. Nichols. Artworks in the Living Room echo the pastoral mood of the setting, and a George Stubbs painting above the mantel suggests the director's avocation: raising Arabian horses. A vivid Bessarabian rug from Stark brightens the color scheme, while the lively patchwork of pillows and a quilt injects an air of gaiety.

was not of much importance to him. "When you're young, it's great fun to spend the night in a twenty-four-hour restaurant and then drive the waitress crazy by ordering two cups of coffee in six hours. But when you mature, your priorities change, especially when children become a focus. Suddenly it's important to have a place where friends can visit *you*, and where hitherto neglected arts, such as cuisine, may be practiced." Luckily for Mr. Nichols and his wife, Annabel, the onset of this longing coincided

rather neatly with his meeting Elinor Arnason, an interior designer whose work blends intelligence with discretion. "Elinor is easy for me to get along with," says Mr. Nichols. "She doesn't mind if I yell at her for having good taste."

Mike Nichols is unequivocal in his dislike of any surfeit of good taste. "I tend to get manic when I hear people talk about 'a really important piece' or 'a fun lamp' or 'just a dim whisper of a chiffonier,' and Elinor doesn't do anything like that at all. She just explains to me in simple

"The essential—a big, comfortable
1840 house—remained unaltered."

—Mike Nichols



ABOVE: Nature provides a lavish screen of verdure for an expanse of window on the Sun Porch. Sisal matting underlies the setting's pristine clarity, spiced by wicker upholstered in flower-strewn cotton from Woodson, and pillows wrapped in bright Brunswick & Fils fabric. Antique accents include a wood-burning stove and a carousel horse. RIGHT: Herring's painting of a horse and groom asserts the equine theme in the Library, where a campaign desk from Florian Papp invites literary endeavor. A needlepoint rug creates a unifying pattern, its dominant hue repeated in chenille upholstery fabric from & Vice Versa.



language exactly why I need a light over in that corner."

As a result of a social encounter, Elinor Arnason was responsible for the design of Mr. and Mrs. Nichols's New York pied-à-terre, a barn on their country property, and the renovation of the main house in the country. "Whenever I acquire a new place to live, I go into a mild panic. I'm suddenly acutely aware that I'm supposed to be 'expressing myself,' that my 'personality' must shine through everything. And I'm also aware that some people practice

interior design as psychotherapy. 'If I redo my living room, I may become a whole new person,' that type of thinking. But it's rather important for me not to delve into myself, and I do want to live simply. In New York I was very insistent about having a view. It was a matter of a few good paintings, unobtrusive furniture and a huge order of skyline." This simple menu has, in fact, been translated into a simple and cool design for urban living with the help of Miss Arnason and the work of the architect Paul Krause.



In the country, needs were somewhat different and the canvas was by no means as bare as it had been in New York. "When my wife and I started out, it seemed to us that New York would be a very transitory situation. And so it was—at first. But later we found ourselves spending most days in the city, weekends and the summer being reserved for Connecticut." As a result, the country house is distinctly informal. There is the impression of several layers of time, of several distinct bands of taste overlaid one upon

the other. "Actually, Elinor mostly did a touch-up job. Wall colorings and curtains were changed, a few pieces acquired here and there, but the essential—a big, comfortable 1840 house—remained unaltered."

The barn, however, was completely rebuilt by Miss Arnason, with the help of architect Roland Dick. A screening room, also serving as a living room, is its chief feature, while three extra guest rooms were provided. Again, the design is quiet and unobtrusive. There is no ostentation,

The Barn

ABOVE RIGHT: The capacious barn of weathered cedar siding houses a screening room and guest facilities, which Elinor Arnason designed in collaboration with architect Roland Dick. BELOW RIGHT: Within the loftiness of the Screening Room, a walnut table dominates a grouping enlivened by geometric fabrics from Clarence House and a rug from Stark. In another arrangement, Eames chairs on glides foster flexibility for ease of viewing. Nearby, a stairway ascends to balconied guest rooms. FAR RIGHT: Indigenous rocks and fieldstone ring the free-form swimming pool, which is invitingly tree shaded and lightly attended by garden furniture from Brown Jordan.



and there are no 'show business' echoes. Function is the operative philosophy, as it was in the city apartment.

Certainly Mr. Nichols has changed, however, as his career has developed and grown more complex and demanding. "When Elaine May and I first started, we were in love with words. We loved to listen, set up rhythms, catch their sparkle. I was always intensely verbal. And when I began to direct for the theater, I was really still dealing with a relatively static world—or, at least a world that was very

controllable. In the theater everyone is on stage at the same time, and that's what makes it wonderful. In film, however, the same thing becomes deadly. You don't want to deal with a dozen characters at once. That's why Chekhov is magical in the theater, boring on the screen. In film, one person counts, and it was through film that I became aware of visual things, perhaps for the first time.

"Now I believe that of all the senses, only the visual can be taught—unlike, say, the aural. You either have an ear for



music, or you don't. But someone can come along and show me how a composition works on a certain canvas, and I'll remember it. Someone else will show me the source of light in a picture or a room or on a movie set—and I'll have *learned* that. Well, at the risk of sounding a bit pompous, that's how I became aware of my physical environment—by becoming a film director!" An embryonic art collection, begun in early days, also grew and developed after work began on the apartment and country

house. "I find myself responding to art rather as I do to friends. Some people you meet tend to cease being interesting after a time. You feel that they're predictable, that there is no mystery left, and so the friendship winds down. Similarly, that principle applies when I buy a painting."

What is most persuasive about the way Mike Nichols and his family live—and it is evident in all three of the residences—is an affinity for ease and an unaffected style of living, whether in an urban or a rural context. □

Parisian Touch

Establishing a Contemporary Mood with Soft Focus

INTERIOR DESIGN BY JACQUES GRANGE

PHOTOGRAPHY BY PASCAL HINOUS

TEXT BY JEAN-LOUIS GAILLEMIN



In his design for a Paris apartment, Jacques Grange achieved a refined balance of contemporary appointments, natural materials, and superlative art and decorative objects. ABOVE: An 18th-century Chinese armchair provides an exotic note in the Entrance Hall, where mirrored surfaces create an illusionary labyrinth of staircases. RIGHT: An open fireplace enhances the Living Room's warm tones and textures, established by terra-cotta tiling, woven-straw window shades and suede upholstery. Wall niches highlight a 14th-century Greek amphora and an 18th-century sculpture of a woman.

INTERIOR DESIGNERS who are given carte blanche find they have the kind of freedom generally reserved for the painter and the sculptor. Under the circumstances, designers, free to experiment with forms and themes and colors, have a unique opportunity to create something with a personal stamp—to arrange the “ideal setting” that they never had the time nor the means to do before. However, the temptation is then great to forget that interior decoration, unlike painting, is successful only when brought to life by the presence of the people









"Natural materials improve with age," says M. Grange, "and soon develop interesting patinas of their own."

who then are destined to live with it.

Faced with a minimal and almost nonexistent décor—"some green plants, a suede sofa, a fireplace, white rooms"—Parisian interior designer Jacques Grange had the good sense not to abuse the privileges of *carte blanche*. Moreover, he never forgets that, in order to create a background in which other people can be comfortable, the first responsibility of the interior designer lies in a kind of self effacement. Beyond that, of course, it is necessary to understand the delicate balance between art and objects

and furniture, to sense the rhythms of spatial relationships. To justify the confidence placed in him by the owner, M. Grange felt obliged to establish an unobtrusive décor that is not overwhelmed by furniture and objects, but is carefully thought out and structured. In brief, he felt that his role ought to be more that of architect than interior designer.

First of all, he put to rights everything about this contemporary Parisian apartment that was banal and monotonous. He remodeled narrow window frames and pulled down



partitions, as well as adding a staircase, a fireplace and a terrace. Basically, he conceived an open design in the form of an L. "I wanted to show that it is quite possible to arrange a fairly rigid space, based on the square and the right angle, without turning it into a sepulcher of mirror and metal and lacquer." The designer, in fact, has never particularly liked to use such materials, finding them cold and overly fragile. The least blow destroys the beauty of a mirror, metal very soon becomes scratched, and lacquer cracked. The

décor that rely on these materials undoubtedly have a certain magic, he feels, but they may well deteriorate long before they have acquired the graceful patina of age. He prefers "to use more romantic materials."

One particular trip to Italy—to Siena—provided him with the inspiration he needed for the present apartment. He returned to Paris with memories of the warm and rich materials he had seen in Italy: the wood, the sand, the terra-cotta, the straw. These simple and natural materials are not often used extensively in a

PRECEDING PAGES: A graceful pair of 18th-century Japanese cranes serves as a pivotal focus in the L-shaped Living Room. There, a mirrored pillar reflects an 18th-century Neapolitan chest with doors painted by Luca Giordano. OPPOSITE: The Living Room's terracotta tiling underscores a Miró painting. ABOVE: Grids of sycamore punctuate the Dining Room's mirrored walls and ceiling with consistent rectilinear precision.



Sycamore strips, used as effective accents in the entrance hall and dining room, proliferate in the Master Bedroom, providing a light-toned contrast to the rest of the décor. A pair of Matisse drawings and, at right, another by Léger, complement the room's expressive clarity and charm.

sophisticated décor, and perhaps only the Japanese have really considered them noble—noble enough, in fact, to have decorated many of their palaces. "And I also think this kind of material is very appropriate to contemporary life," says M. Grange. "These natural materials only improve with age and soon develop interesting patinas of their own." In keeping with this concept, he has used straw window blinds, reminiscent of Japanese rice-paper screens, instead of conventional curtains. They assure a natural transition to

the *jardin d'hiver* lying beyond. With the exception of the guest rooms, the interior of the apartment M. Grange has arranged is basically given over to two general areas: one devoted to hospitality and the other to private family life. The pivot that joins these two areas is the staircase itself, in the hands of the designer not simply a passageway, but a sort of sculpture, a labyrinth of mirrors, with something of the unreal and imaginative feeling that is associated with the theater.

Thanks also to a careful study of the work of Jean-Michel Frank, M.



Grange has developed a sense of décor that is concerned far more with the question of proportion than with any mere arrangement of objects and furniture. Frank's example taught him that discipline and simplicity do not necessarily produce an impoverished and graceless décor.

The lessons are very clear in this Paris apartment with its simple and fitting materials: the terra-cotta, the natural wood, the preference for furniture designs based on the cube and the square. Paradoxically, the general effect is one of extreme classicism. It

is a classicism, however, that can accommodate many different styles: the Chinese ironwood chair in the entrance hall, or the Greek-style chairs in the dining room.

Above all, Jacques Grange has created a feeling of freedom. From one point of view, as a matter of fact, the designer has really been a sort of theater director. There has been careful attention given to space and placement and the development of a design choreography. A set the apartment may be, but it is ready and welcoming for its principal actors. □

Augmented by mirrors and marble, the master suite's tone of elegant simplicity culminates in the Master Bath, where a sycamore-clad wall curves to separate a whirlpool spa from the bedroom. Slender furniture and translucent poplin window screens enhance the effect of airy purity.



An Art Scholar's Inspiration

*David Sylvester's
London Flat*

PHOTOGRAPHY BY DERRY MOORE

"I TRY TO WRITE ARTICLES and books about art. I've taught art history; I've made films about art. I've put together exhibitions, but out of all of this, what has *really* been my work for the past seventeen years is buying things and arranging them in this flat. If it is just about right, now, it is because the collection is good." This admission by David Sylvester is the understatement of a perfectionist. "What happens is that I see what I like and buy it; then I have to change things to accommodate it. There is always the interaction between the particular object and the whole."

One room in his London apartment has Egyptian and classical antiquities; one has Islamic carpets and African sculpture; the third has everything else. This last tiny room houses an organized library of 3,000 books and a large collection of photographs, plus anything else he considers untidy. The other two rooms are left in perfect order. "It would be nice to leave books lying about so it looks what you call 'lived in.' I just can't do that. I suppose I sacrifice

For his compact London apartment, art critic David Sylvester conceived a simplified setting that emphasizes his superlative art collection. LEFT: In the Dining Room/Study, deep-toned walls accentuate the dignity of antique sculpture: an Egyptian Osiris, a Hellenistic griffin, a dynastic alabaster vase and a Roman bust. Arrived at after much experimentation, the rhythmic arrangement of objects has a bell-like clarity.



everything to aesthetics. I'd like to have a television, but I can't stand the way it looks when it's turned off."

Mr. Sylvester does harbor small doubts about whether it is an apartment or a museum. "Is it a museum? I don't want it to be, but I can't help it." Essentially, the flat is not a museum, because it is simply an illustration of the way one man lives. He writes in what is also the dining room, his papers spread out on the table at one end of the room. He puts papers away when he is finished, but that makes it no less a working room. "I moved into this flat with my wife just after our eldest daughter was born, in 1959. As the children grew older, we bought a house nearby, and I kept this as a place to work and put my objects." In these rooms he has had prints by Rembrandt and Goya and Piranesi. He has also collected Greek and Etruscan pottery, sculpture, Islamic and Oriental textiles and carpets. Most are sold now, but something of everything has survived. African sculpture is a more recent obsession. "I had only three. They were in the front room, and the painter Howard Hodgkin suggested they would look well with the Islamic carpets in the back room. They did. Once I had the notion that all the sculpture didn't have to be in one place, I went on buying more and more African pieces. This room has taken four years to evolve. It's always a matter of improving the collection and getting everything to harmonize."

The same balance between the individual piece and the whole determined the choice of a rug in the work room. "There was an absolutely superb piece here, before. The present one is not anywhere near as good,

The gallerylike Dining Room/Study affords the critic inspiration while he writes. ABOVE RIGHT: Like Shelley's Ozymandias, time has etched the marble features of a Roman emperor. A tiny Cycladic bowl nearby awakens memories of a still more distant past. RIGHT: Long an admirer of Francis Bacon, Mr. Sylvester counterpoints the modern intensity of his *Sleeping Figure* with classic antiquities. An Egyptian diorite bowl repeats the painting's curvilinear forms, while a Caucasian dragon rug unifies by means of mellow hues and pattern.





but it happens to bring together the sandstone and different elements of color and form in the room. Perfection of placing objects is important to me; presentation isn't. In any case, I don't worry about it, and certainly I never get around to doing anything about it. It's rather like the expensive catalogues at Sotheby's. If I bought them, I wouldn't be able to afford the pieces. The same for presentation. Elaborate frames and expensive bases use up money I'd rather have available for spending on objects."

He places furniture as precisely as he places sculpture. One chair is slightly askew, but the effect is deliberate and the position right. Everything else is put at right angles. Each piece is part of the whole and sets up certain rhythms in each room. "Once you have sculpture in a room, every object becomes sculpture—every lamp, even every ashtray."

David Sylvester prefers not to research the history of objects he owns: "I just like to look at them and enjoy them. I have no idea, nor any intellectual curiosity, about who made them, or the circumstances in which they were made. I have no idea which emperors those are. It isn't that I don't have pleasure from the modern paintings I study. Intellectual curiosity surely does not preclude pleasure. But I suppose in my professional life, thinking about matters of dating and the relationship between an artist and his work has exhausted my taste for analysis. The reason I don't collect modern paintings is that great ones are expensive. I saw a fine Picasso the other day and suddenly realized that I could buy it—if I sold everything in my collection!" □

—Elizabeth Lambert

The faded patina of Oriental rugs imbues the Bed/Sitting Room with quiet warmth. ABOVE LEFT: A Persian rug—its floral motif suggesting a cathedral window—backdrops a gracefully carved wooden chest from Cypress. Nigerian sculptures offer cultural contrast and reflect Mr. Sylvester's far-ranging aesthetic. LEFT: A bronze chair by Diego Giacometti assumes sculptural significance within this environment enriched with Nigerian and Ivory Coast masks. A Victorian till, near the bed, makes a clever caddy for serving beverages.

Gardens: California Accent

Landscape Designer's Own Urban Oasis

LANDSCAPE ARCHITECTURE BY JOSEPH COPP, JR.
PHOTOGRAPHY BY CHARLES S. WHITE

"ALL OF MY GARDENS express a part of me," says soft-spoken Joseph Copp, Jr., a landscape architect and, on occasion, interior designer, for some of the most influential political and professional people in America.

"I have liked each of my gardens the best. Each one has been, I think, a happy answer to a problem," he

explains. Indeed, he is as proud of his own garden as of any—whether small or spectacular—that he has designed in the past forty-three years.

Having lived in a variety of southern California homes—ranging from a rambling country house to a mountain retreat in Malibu—Mr. Copp faced a new design problem three

years ago when he purchased a two-bedroom cottage in Brentwood.

This time the challenge was to create a natural vista in a confined city space; to evoke the great outdoors in a completely enclosed area; to achieve, in small scale, the grand paradox of an urban Eden.

"For centuries, that kind of magic



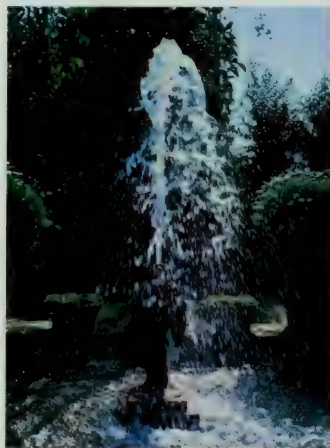
The small scale typical of an urban garden inspired landscape architect Joseph Copp, Jr.'s inventive design for the setting of his own West Los Angeles residence. ABOVE AND OPPOSITE: For the area in front of the cottage, he conceived a crisp brick courtyard contrasted by a bright mosaic of plants and flowers. Attending the entrance like dignified sentries are terra-cotta pots planted with tree azaleas, and on the steps, a medley of variegated dwarf agaves, echeverias and begonias. The flower bed, a summer garden abloom with cosmos, daisies, marigolds, floss flowers and Japanese anemones, is allowed to grow a bit unruly, but clipped hedges and a row of tall trees quickly restore the sense of order.



has been performed by the French with their townhouse gardens," says Mr. Copp, who has visited gardens throughout Europe and the Americas. "You'll also find townhouse gardens with imagination and style in New York and San Francisco."

For his new residence, the landscape architect had chosen a cottage on a lot 40 feet wide and 185 feet deep. He quickly proceeded to rebuild it almost entirely. He removed the roof, realigned all the interior partitions and added a rear living room that explodes into two stories.

Subsequently he decided to extend the living room in another direction by having it open onto a raised terrace with a garden—to take



advantage of the existing sixty-foot-deep backyard, which at that time contained nothing but devil grass.

"In effect," Mr. Copp explains, "I designed a garden that extended the floor plan of the house and literally became part of it. Thus, it had to be trim, geometric and architectural."

"I planted hedges on both sides and an L-shaped row of poplar trees to make the garden seem deeper than it is and also to provide privacy. I flanked the raised lawn with potted plants, lining them up to give the illusion of added depth. And I installed a rectangular field of gravel. It is surrounded by flower beds and highlighted by a raised fountain."

He made the fountain the center of attraction, not only architecturally, but acoustically. "The spray shoots up six feet, so it's loud enough to drown out neighborhood distractions. It's like one of the large fountains of Rome; it dominates the view and it's pretty to look at," he says.

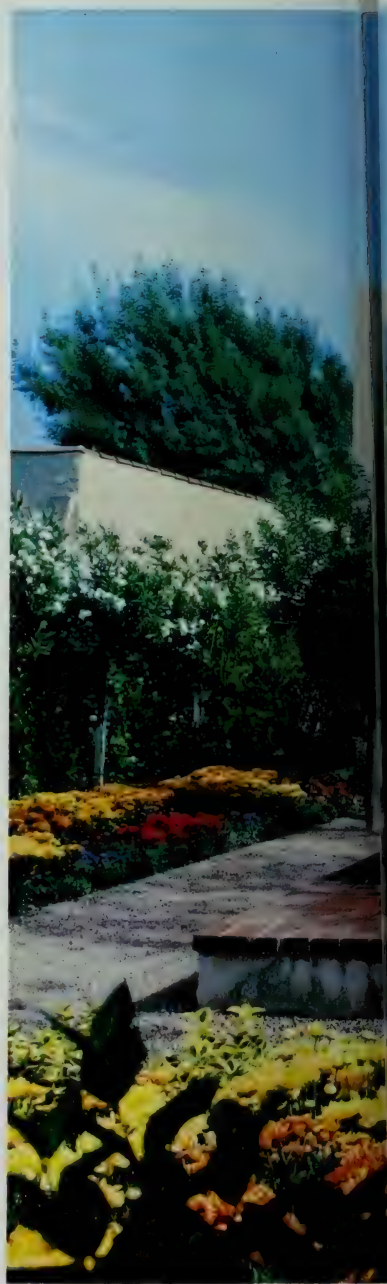
For the central figure of the fountain, Mr. Copp chose a pineapple because its form fascinates him—he uses it as the logo on his professional stationery—and because he especially likes its symbolism: In Colonial America the pineapple stood for hospitality. In accord with the pineapple symbolism, the landscape architect encourages neighbors to "come by and smell the flowers," and he often uses the garden "for the inevitable overflow when I entertain."

"The beauty of a garden," he believes, "is meant to be shared." True to this belief, he has been sharing his enthusiasm for gardens for as long as he can remember. Raised in Los Angeles, Mr. Copp recalls that his interest in plants was inspired by his mother's tales of her life on a farm. "In a sense, I've always been something of a frustrated farmer," he says. "But not having a farm to work on, I tinkered with my parents' yard. As far back as age six I remember very clearly that I had my own garden. I started with rose cuttings, and thereafter I just kept going, year after year."

"My family owned a number of properties, and eventually I appropriated one of them, on Sunset Boulevard, and hung out a sign proclaiming myself a landscape architect. That was on New Year's Day, 1937."

"My first client was a close friend of my parents. He had a nice property in San Marino, and I suspect he gave me a job as a favor. His garden didn't really need anything done to it, but he asked me to redesign it anyway. I completely revamped it in a naturalistic manner, adding a brook, a pond and a forest of birch trees. Twenty-five years later he again engaged me to remodel this garden, and also his house."

Today the talents of Joseph Copp, Jr. are in constant demand—at times





Trim and architectural, the garden behind the cottage was designed to extend the floor plan of the residence by providing additional space for entertaining. **ABOVE:** Amid a vivid profusion of impatiens, lobelia and chrysanthemums, potted plants and neatly clipped Ficus trees, the fountain serves several purposes: Dominating the view, it affords the garden an aesthetic focal point; square and framed by a rectangular field of gravel, it establishes a geometric emphasis; pleasant to the eye and ear, its mellifluous splashing masks neighborhood sounds. **OPPOSITE:** The fountain's terra-cotta finial holds special appeal for the designer, who uses the pineapple—symbol of hospitality—as his professional logo.



ABOVE AND OPPOSITE ABOVE: The addition of a two-story Living Room, which encompasses a dining area and library balcony, extended the residence virtually into the garden. Tall windows without draperies emphasize the presence of nature, while the doorway opens to a belvedere with the garden beyond. Inside, the dominance of light and warm wood tones induces a mood of serenity, which is accented by plants, bouquets of flowers and Mabel Alvarez's painting titled *Village*. OPPOSITE: Hardy cosmos, gloriosa daisies and Japanese anemones make colorful flower-bedfellows after a season's unimpeded growth.



The challenge was to create a natural vista in a confined urban setting.



in places as diverse as Denver or Tahiti—and the owner of an estate in Bel-Air has employed him to redesign his vast property continuously for the past fifteen years.

Joseph Copp's secret formula, he readily admits, is really no secret at all. "When I was starting out, I made the usual mistakes of the novice. I would attempt many little things,

instead of making one large statement. Learning that is an essential part of the maturing process in this particular field of design—learning to sort out the unrelated details until a very simple, clean whole is achieved. I would like to think I've done that with each garden I have designed, including the one I now enjoy." □

—Mark Davidson

The Collectors: Lavish Cornucopia

Fred B. Nadler in New York City





PHOTOGRAPHY BY PETER VITALE
TEXT BY MARIO AMAYA

HERE IS that particular sense of style once characteristic of the Windsors at the Waldorf Towers, or Consuelo Vanderbilt Balsan, with its rich echoes of Palm Beach and Grosse Pointe, of the North Shore and Bel-Air. It is a lush international style favored by many privileged Americans, the look that began to multiply from coast to coast during the great and opulent decade of the 1950s.

What precisely is it? There are many elements: Chinese Export porcelain; twelve-panel coromandel screens behind cream brocaded silk sofas; pairs of Ch'ien Lung animals; George I gilt chairs; an Irish hunt table; Chinese wallpapers—above all, the eighteenth-century Philadelphia and, possibly, Maryland furniture.

New York antiques dealer Fred B. Nadler, after twenty years of collecting, says, "This apartment is a twenty-year reflection of the direction my taste has taken." His spacious Park Avenue apartment in Manhattan gives the distinct feeling of being part of a world that has survived the period between two World Wars with fortunes intact. Now it has graciously bridged the uncertain 1960s and 1970s and is ready for the enterprising 1980s.

In this luxurious world, entrance halls are quite as important as living rooms, and Mr. Nadler's entrance hall/gallery heralds the theme of the collections—a keen interest in animal forms and a love of the finest eighteenth-century Chinese and English decorative arts available. Chinese wallpaper panels of birds and flowers complement perfectly the Ch'ien Lung dogs, made about 1760 and resting on an Irish hunt table. The dogs are rare, not only because of their size, but because of the bells and collars around their necks. Such pieces were probably made from pottery or wood models shipped to China and then reproduced in porcelain. Mr. Nadler says modestly that when he cannot afford the highest quality, he buys objects that have "something special in their look, their size, something that appears to be unique, such as these dogs." They



"This apartment is a twenty-year reflection of the personal direction my taste has taken."



In his Manhattan apartment, Fred Nadler created a hospitable setting that extols the merits of his superb collection of furniture and Oriental objets d'art. PRECEDING PAGES: A Chinese twelve-panel coromandel screen establishes a tone of opulence in the Living Room. Antique Chinese garden stools and an early-19th-century Agra rug augment the richness of pattern, subtly complemented by silk damask upholstery from Scalamandré. TOP: Living Room flowers echo the naturalism of a pair of Chinese Export eagles. ABOVE: In the Entrance Hall/Gallery, antique Chinese wallpaper backdrops Ch'ien Lung animals. OPPOSITE: Porcelain objects are resplendently housed in the Living Room's George II japanned bureau cabinet.

are grandly accompanied by a row of George I gilt chairs—part of a set of eight—that stand sentinel over the collection, like formal footmen.

The entrance hall/gallery is only the beginning. The living room, for example, reveals one of the most varied selections of Tobacco Leaf china ever assembled, privately or publicly. This is Ch'ien Lung porcelain made for the Portuguese market about 1750, probably inspired by the Portuguese holdings in Brazil. Doubtless it was as popular in Bahia as it was in Lisbon; and later the American South, oddly enough, had a distinct fondness for it.

The living room is dominated by two great and extremely rare objects: a Chinese twelve-panel coromandel screen and a George II lacquered drop-front secretary. Both of these splendid acquisitions perfectly complement the Export porcelains that fill the room without smothering it. An open vitrine, with Tobacco Leaf china, is discreetly tucked into a corner by the window, almost overshadowed by one of a pair of George I wing chairs. On the Louis XV mantelpiece are two Han Dynasty tomb figures that quietly survey the pale brocades, eggshell whites and cream tones of the room. But the *coup d'oeil* is a pair of Ch'ien Lung eagles, standing twenty-two inches high, quite as extraordinary as the dogs in the gallery, because of their size—probably the largest such birds ever fired in porcelain, and therefore unique.

Mr. Nadler, who owns one of the best New York shops specializing in eighteenth-century Export porcelain, from time to time finds it difficult to cope with his conflicting roles as dealer and collector. He admits he is inclined to favor himself, rather than his clients, when something special comes his way. "Some of my oldest customers do have preference over me, of course, but the things in the apartment are my own. When they are here, they are never for sale."

The dining room has something of a split personality. On the one hand it adds a sophisticated American Colonial note to a normal London





TOP LEFT: Exuberant figures enrich an imposing 1st Empire French *bureau secrétaire* in the Sitting Room. TOP RIGHT AND ABOVE: In the Living Room, 18th-century Chinese Tobacco Leaf porcelains bestow jewellike beauty. The elegance of a marble mantel sets off a venerable pair of 10th-century Han pottery tomb figures and an 18th-century Chinese Export porcelain charger. George I wing chairs covered in silk damask from Scalmandré elaborate on the room's restrained symmetry. OPPOSITE: Tobacco Leaf china and an array of Chinese animal figures add gaiety to the Dining Room.

eighteenth-century setting. On the other hand it has the breeding and bearing of some eighteenth-century "china closet," with its elegant selections of fine Export ware, yellow Fitzhugh china and Ch'ien Lung. The china closet, to be sure, was not simply a cupboard in the pantry where dishes were stored. It was an elaborate room where precious china was displayed, as well as the scene for many a romantic confrontation in comedies by Sheridan and Congreve.

The room is quite as colorful and inviting a space without guests seated at table as it is during formal dinners for twelve. The Maryland Chippendale chairs grouped around the Philadelphia Sheraton table are in no way forbidding, since a pleasant Ch'ien Lung soup tureen in the form of a goose beckons gracefully. Large animal forms abound: an ox head, a boar's head and a cow's head—all popular designs in Export ware of the eighteenth and early-nineteenth centuries. The dining room also has some unusual Japanese Arita ware, based on delft and made in the nineteenth century. It is something only the most astute collector will recognize. In addition, there is rare Cornelius Pronck china, named after the Dutchman who made the engravings executed in china. Mr. Nadler's interest in Export china, of course, lies in its cross-pollination of style and content, and the subtle expression it gives of both integration and anachronism.

To see a large and important private collection of china today openly displayed in a New York apartment is not only a rarity but an exciting experience. Part of the excitement surely has to do with the fragility of the pieces themselves, and in the past, only old family retainers knew how to handle and clean them. All this has changed, to be sure. Mr. Nadler reports that he uses everything that is on display—if not daily, at least weekly. And he says, with the unerring certainty of a man who knows what he is collecting, "Nothing has been broken in twenty years. Something of a record indeed." □





Architecture: Marco Zanuso

PHOTOGRAPHY BY
MARGARET COURTNEY-CLARKE AND DAVID GOLDBLATT



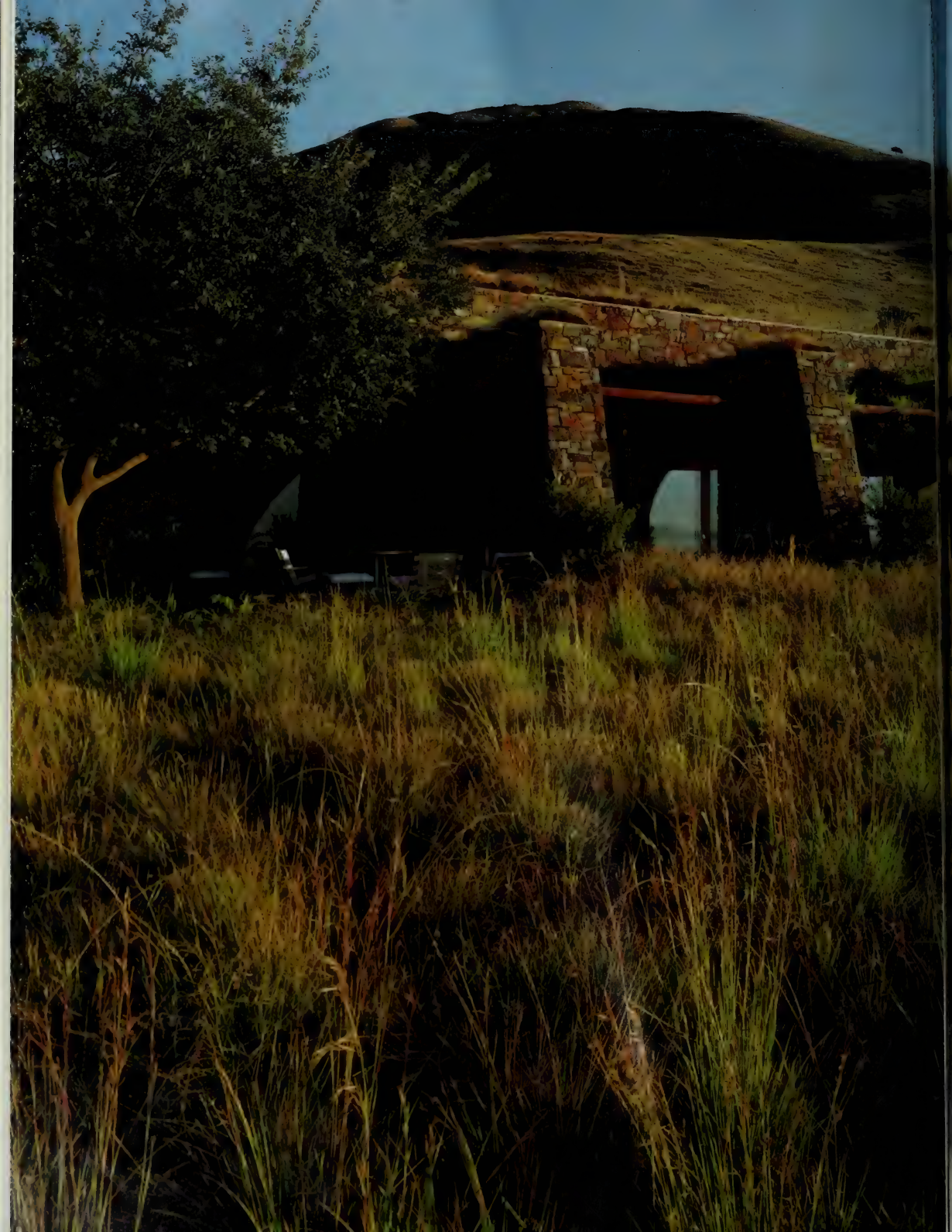
PERFECTLY INTEGRATED with its setting, both in color and form, the Press House suggests a long narrow ledge of stone rising out of the veld. Built against a steep rise in a landscape that is virtually treeless, it seems to float upon a sea of tall grass. Surrounded by limitless vistas beneath a vast sky, it projects an aura of mystery and invites conjecture. Could it

A low, strongly linear design created by Italian architect Marco Zanuso, the Press House adapts harmoniously to its setting in the South African veld. OPPOSITE: Partially cloaked in rooftop plantings of indigenous grassland flora that changes color with the seasons, the house continuously corresponds to its surroundings, like a chameleon at rest.

ABOVE: The rear façade, viewed from afar, suggests a Romantic fortress or ruined temple. FOLLOWING PAGES: The front façade's angled buttresses, which produce a play of light and shadow, convey a sense of thrust.

be a fortress, long deserted, some relic of the past, or the ruined palace of a ruler of an ancient tribe?

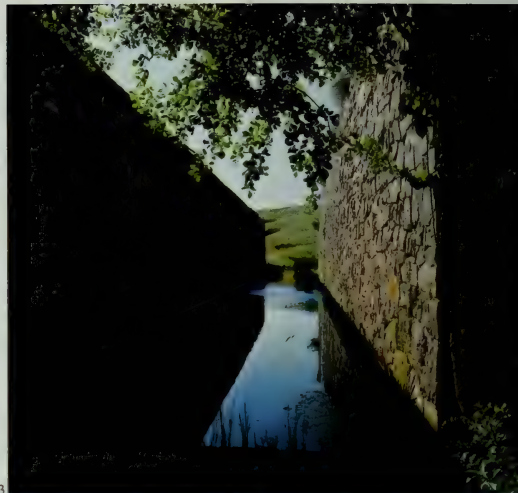
In actuality, the house is a contemporary structure designed by the distinguished Italian architect Marco Zanuso, best known for his industrial complexes and for his contribution to industrial design. It was planned as a holiday retreat for







1



3



2



4

South African industrialist Sydney Press, his large family and their frequent visitors. For a building site, they chose one small part of *Swagershoek*, their 17,000-hectare working farm in the Transvaal. The precise location was selected for its protection from strong winds and for its altitude above the mists.

The choice of Marco Zanuso as

Used to sheath exterior walls and much of the interior, rugged basalt masonry is essential to the design's cohesiveness.

1 and 2: Walls projecting to the west shield bedrooms from fierce sun and wind. 3 and 4: Resembling an ancient aqueduct, a canal runs like a ribbon from the Dining Room terrace between extending walls, to terminate at the swimming pool. The architectural use of water counterpoints the rigor of the design, imparts a cooling tranquility and emphasizes the crucial importance of water in the arid veld.

architect came about in a curious way. Sydney Press, having admired a photograph of one of the architect's houses in a magazine, invited him to visit the building site. Upon arrival, Mr. Zanuso was immediately captivated by the veld and decided to design a house that would in no way disturb its unique atmosphere.

In consequence, the house that he



5



7



6



8

designed is very long and low, surrounded by a jungle of tall grass, underbrush, wild flowers and trees. Narrow ribbonlike wings extend from the central core, two at each end. To offset the strong linear quality of the construction, Mr. Zanuso introduced a series of softening curves. Flying buttresses, for example, are arched underneath, while bathrooms

5: In the courtyard, a spiral staircase provides access to the landscaped roof, which is barely distinguishable from its surroundings. 6: Rough masonry, brightly stylized cushions and an open fireplace evoke African traditions in a seating alcove adjoining the Living Room. 7: Warmer-toned basalt stone was specially selected for the Dining Room walls to complement oak flooring and an ilex wood ceiling. 8: A window wall opens completely, connecting the Master Bedroom with a garden planted in native flora and left to flourish naturally.

are either circular or oval in shape.

Structurally, the house is a framework of narrow columns of highly reinforced concrete. Their covering is of basalt rock of a bluish cast, with a 15 percent admixture of slate and chromium. A geologist assisted in locating deposits of these minerals. "But," Mr. Press says, "the heroes were really five Sekutumi workmen





ABOVE: Echoing the low silhouettes of nearby hills, the house presents an unadorned entrance façade, punctuated by a columned stone carport; at right is the swimming pool.

ABOVE RIGHT: The buttresses on the rear façade are connected by open beams that provide partial shade for a lounging area.

OPPOSITE: The plan of the house shows the design's linearity; parallel wings extend on both sides of the central section.



who built the exterior and part of the interior, using stone that they selected at the quarry and which resembles English walnut." Although mortar was used, the stones seem to have been laid without it.

The roof consists of many layers: First there is concrete; on top of that is a layer of pebbles over wire netting, and finally, a layer of earth sown with veld grass, which grows luxuriantly high and adds greatly to the natural look of the structure.

For Marco Zanuso, the time spent in the Transvaal developing the plans for the Press House was very invigorating, and his contacts with the Bantu workmen were especially rewarding. "These men had never before worked as stonemasons," he explains. "They had to be taught from scratch how to build a stone wall. But after they had mastered the technique, they were remarkably good at it. They displayed a sensitivity to the nuances of form and color that the Italians have lost. Perhaps it is because they live so much closer to nature than we do."

The area surrounding the building site is rich with early history, and this too made a deep impression on the architect. "One day," Marco Zanuso

recalls, "I discovered on the building site a large ring made of stones. At first, it was inexplicable. Finally, I realized that it was a relic from prehistory, and had probably been used for protection by a primitive people. As a matter of fact," he adds, "it was not far from here that remains of prehistoric man were found."

Clearly, Mr. Zanuso was fascinated by the veld of the Transvaal—by its prehistory and by the subtle variations of color in the stones, the grasses and the earth. And the house he designed, with flying buttresses that seem to hold it to the hillside, has now succeeded in becoming an intrinsic part of that landscape.

To bring the house even closer to its natural setting, water has been used in profusion. It courses down the stone walls into a canal, which separates the ribbonlike wings of the house and leads to the swimming pool. The use of indigenous plants is still another expression of this feeling for unity with nature, which truly blends the house with its surroundings. Few people would have chosen to have a virtual wilderness at their door, or, for that matter, to plant their house firmly in a wilderness. □

—Helen Barnes

Casa in Monterrey

San Francisco Designer Creates Large-Scale Interiors

INTERIOR DESIGN BY WILLIAM GAYLORD, ASID
 ARCHITECTURE BY ANTONIO JOANNIDIS LANDSCAPE ARCHITECTURE BY RODRIGO VELARVE
 PHOTOGRAPHY BY RUSSELL MAC MASTERS



The Olympian proportions and fine architectural detailing of a residence in Monterrey, Mexico stimulated William Gaylord's fertile design vocabulary. ABOVE LEFT: Punctuated by stately limestone columns, the 100-foot-long Gallery proceeds to a vivid Angelica Herrera painting in the solarium. The unusual flooring combines oak and tile in a diagonal pattern. ABOVE RIGHT: A stylized Kerala bull's head, aloft on an eight-foot pedestal, heralds an entrance to the living room. RIGHT: Twenty-seven-foot-high ceilings and oversize sofas covered in handpainted Terri Reese fabric from J. Robert Scott attest to the Living Room's grandeur of scale. A Thai spirit house, a sculpted head from Gabon, and a 19th-century Chinese lacquered table create an international medley of exotic accents.

CONTRASTS in climate, topography and culture characterize the country that bridges Central and North America. Vast northern deserts contrast with the sultry air of overgrown tropical regions. Two mountain ranges joined by a high plateau give way to the Pacific Ocean on the west and to the Gulf of Mexico on the east. Isolated dirt roads meander, widen and eventually become the highways of an industrial civilization.

Monterrey—the "Mountain of the Kings"—is the richest and busiest industrial city in the north of Mexico. Yet even with its skyline of high-rise

buildings and factories, there are overtones of colonial Mexico. On the periphery of the city is a residential section that, by appearance, denies the existence of the energetic metropolis itself. Tucked in a canyon beneath the Sierra Madre Oriental mountains is an area of homes that lie hidden behind high walls.

Inside the iron gates of one of these enclosures lies a compound of seven houses, and a four-lane driveway is lined with stately olive trees. The acreage has been divided here and houses erected over many years according to a tradition established







LEFT: Helen Frankenthaler's *Brunette* summarizes the palette of the Living Room, where mottled wall tones—an overlay of four colors—simulate aged stone. A commodious sofa covered in fabric from J. Robert Scott provides a contemporary foil for an array of antiques: leather-upholstered Louis XVI fauteuils, an ornately carved Louis XIV table, and a Régence wing chair. Chinese objects—a carved polychrome lamp and wedding chests of lacquered pigskin—inject an Oriental leitmotiv. ABOVE: Water lilies plucked from a pond in the garden lend floral exuberance to the Dining Room, which is enriched by a coromandel screen, an ancestral portrait and an 18th-century chandelier of rock crystal.

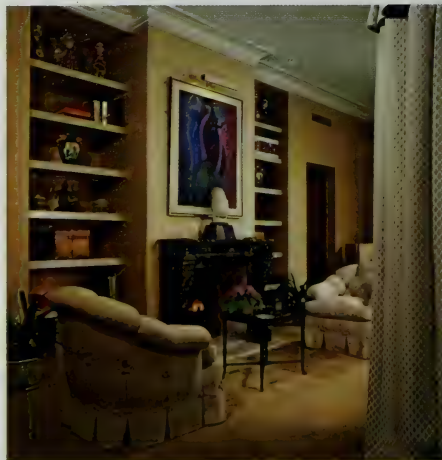
by the family patriarch. As his children reach a certain age, they are each given a parcel of land many acres in size, on which to build their own homes and raise their families.

The patriarch's youngest son and his wife recently completed their own residence within the family compound. Designed by Athens architect Antonio Joannidis, the home's dimensions are expansive, encompassing sixteen thousand square feet, with ceilings reaching to twenty-seven feet in height. Thirty workmen spent two years erecting the home, which boasts three-foot-thick plaster walls, floor tiles constructed on the grounds especially for the home, and tall columns carved out of native limestone.

And that attention to detail that marked the home's construction was maintained throughout the interior designing phase as well. While their home was still under construction, the owners contacted San Francisco interior designer William Gaylord, whose work they had seen and admired. After a preliminary meeting in San Francisco the designer flew to Monterrey to study the residence and confer at length with its owners.

"The home is a masterpiece of design and construction," Mr. Gaylord explains, "and it is simply immense." To underline the structure's dimensions, the designer points out that the Helen Frankenthaler painting that presides over the living room is 8½ by 7 feet—a very large canvas.

The home's dimensions are expansive,
encompassing sixteen thousand square feet.



ABOVE LEFT: On the Terrace, limestone columns and tile flooring echo interior themes in an outdoor setting. Willow furniture and plants establish a relaxing atmosphere. ABOVE RIGHT: A Chinese marble head and a Roberto Cordero painting provide the focus for a symmetrical mise-en-scène in the Master Bedroom. Bed draperies from Brunschwig & Fils infuse the color scheme with subtle pattern. RIGHT: The architectonic shape of a Tunisian lantern anticipates the form of the garden's Japanese teahouse, aglow against the Sierra Madre Oriental mountains.

Yet, in relation to the space it occupies, the work appears much smaller. "The immense scale of the architecture played an important part in our selection of furniture. The pieces are overscaled, so they do not disappear in the very large space."

The designer was joined by the owner's wife in purchasing unique and appropriately scaled pieces. He explains their compatible partnership. "It was a pleasure to work with her. She is extremely knowledgeable about design and has a flair for coordinating all the various elements that make up a successful interior. We traveled to many cities to find the best each had to offer, and, too, the owners had collected many exotic pieces on their travels around the world. I was really more an editor than a designer. It was demanding, however, though very enjoyable. Both the owners are thorough in everything they attempt, whether it is collecting art or playing chess or

polo. Many people purchase objects for their beauty, but they go further, researching origins and history."

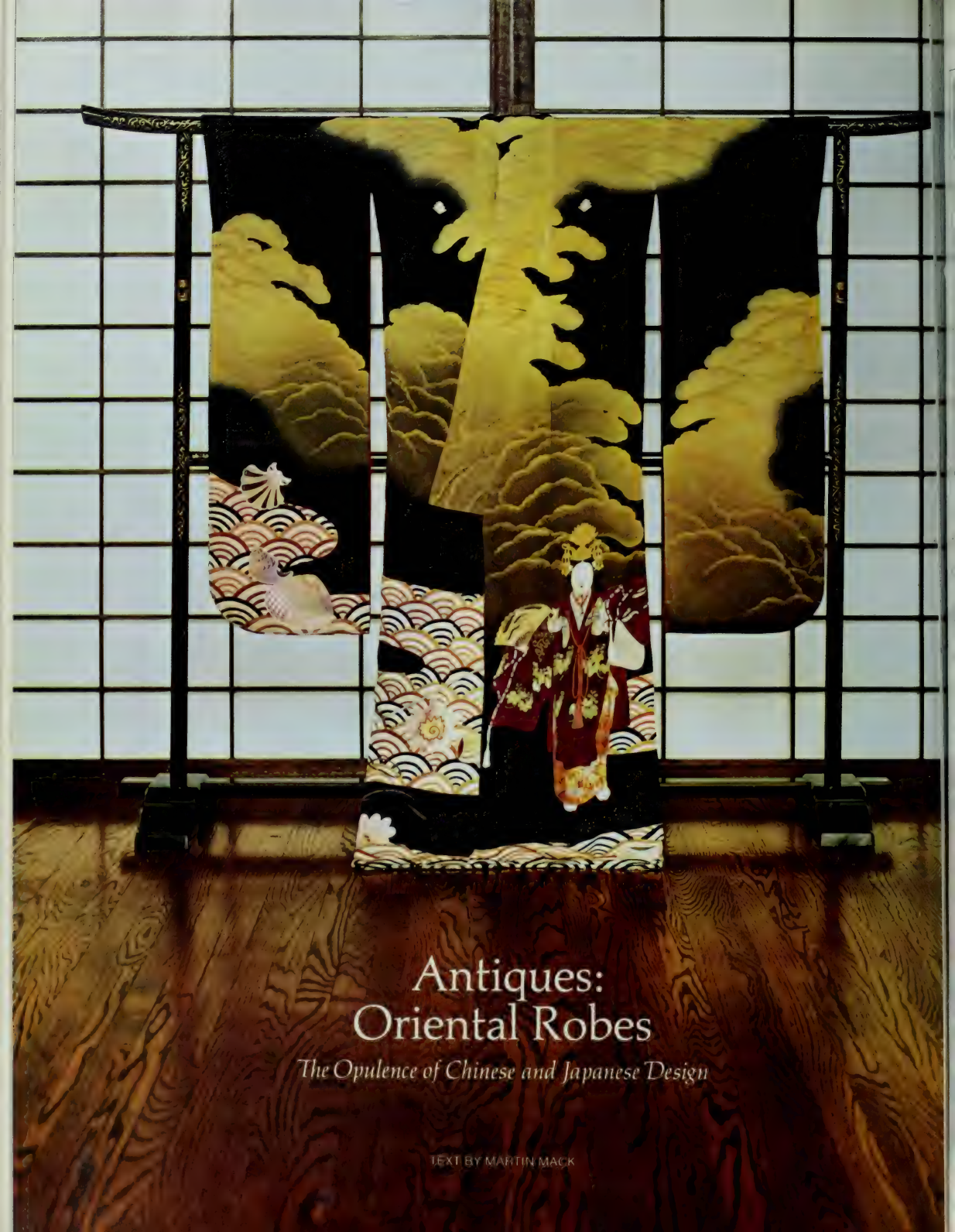
The placement of furniture and art, therefore, was the result of much thoughtful consideration, just as the home's placement on the land had been. Sliding glass doors recede into walls, uniting the interior to a large patio lined with columns. Under the warm Mexican sun the area remains shaded by the heavily beamed overhang of the roof. On balmy evenings the setting invites alfresco dining. Backed by the Sierra Madre Oriental range, the Japanese garden and teahouse offer a setting quite as tranquil as the most serene Japanese scroll.

The owners envisioned their home as a reflection of their own way of life—personal yet expansive, sophisticated yet welcoming. As the most recently completed home in the Monterrey compound, it marks a new plateau of family pride. □

—Cameron Curtis McKinley







Antiques: Oriental Robes

The Opulence of Chinese and Japanese Design

TEXT BY MARTIN MACK



OPPOSITE: Kimono (*furisode*), Japan, Taisho period, 1912-1926. Silk and gold leaf; 60" long. A dramatic interplay of cloud, wave and shell motifs, contrasted with a Noh figure, is enhanced by *yūzen* dyeing, handpainting and applied gold. Folklorico, Palo Alto, California.

ABOVE: Imperial court robe (*ch'i-fu*), China, Ch'ing Dynasty, Yung Cheng period, 1723-1735. Silk satin; 55" long. United in brocaded harmony, dragons, symbols of imperial authority, coil and twist among clouds bordered by rocks and ocean waves. Alice Boney, New York.

*The scarlet maple foliage which
In mountain-hearts glows bright
And falls unseen by man—it is,
Alas! the rich brocade of night.*

These written words, unfolding on a Noh fan, express the opulence and nature of Oriental robes, which take on the aura of paintings.

Since their beginnings in the history and development of costume in China, clouds, waves, mountains, trees, plants, flowers and birds, as well as quatrefoil backgrounds, dragons and the Twelve Symbols, have been the motifs established in robes designating the wearer's status.

Photographs record the Dowager Empress Tzu Hsi playing the role of Kuan Yin, the Buddhist goddess of

mercy, on stage. Not only was this vivid personage of the imperial family fascinated by the invention of the camera, she had a penchant for the dramatic. Resplendent and complete, garment design of the court had frozen; theater designs were left to supersede both the official and the mundane. Old court robes were used in Lama temple devil dances, while some were redesigned for the theater.

Counterpoised by contemporary Chinese clothing fashions and the chinoiserie phase's swan song, Chinese robes are becoming objects of popularity. This fantasia, unknown in traditional European antiques, represents a refinement rich in detail that is abundantly contemporary.

Sophisticated weaving and the refining of silk developed in China during the second millennium B.C. *K'o-ssu*, or tapestry weaving "carved" by discontinuous weft, has existed in China for a thousand years.

Examples of robes proposed as stylistic expressions of the Ch'ing Dynasty exhibit two costume styles interactive in the period: the nomadic style of the Manchu garments and the style of traditional China—contrasts between steppes and plains societies. While they ruled the Chinese population for nearly three centuries, the Manchus created a distinct style of drawloom weaving that visually sustained their ethnic differences and served to perpetuate kinship.



ABOVE: Princess court robe (*ch'i-fu*), China, Ch'ing Dynasty, Chia Ch'ing period, circa 1800. Silk *k'o-ssu*; 57" long. Stylized butterflies and flowers adorn a glowing color field in which spaced medallions depict jeweled lanterns. The Gallery, Palos Verdes, California.

OPPOSITE: Noh robe (*issu*), Japan, Tokugawa period, 1615-1878. Silk; 59" long. Classical imagery of cranes and clouds on an interlocking-circle lattice is executed in rare brocade-weaving techniques for a specific Noh play. Johnstone-Fong, Oriental Art, Philadelphia.

Yung Cheng court robes are in a style that existed within a period of twelve years, the transition from the glorious K'ang Hsi reign and the formalism of the Ch'ien Lung reign.

On certain court robes of this period, schematic diagrams of the universe are found. Flaming dragons grasping wish-granting pearls ascend a firmament of discrete clouds, as tortile enforcers of imperial authority. The universal symbolism is complete only when the robe is worn, for the human being becomes

the world axis; the neck opening, symbolizing the gate of heaven, separates the materials of the robe from the spiritual essence, which is represented by the wearer's head.

Evoking a mysterious ephemeral form of Japanese beauty called *yūgen*, and providing an ideal background for costumes, Noh theater has been performed for over five centuries. It presents plays about gods, military heroes, women, insanity and demons, and constitutes the distinctive theatrical vehicle for the display of

Noh brocades crafted by the Nishijin weavers of Kyoto, established as the supreme level of textile workmanship in that country during the seventeenth and eighteenth centuries. The Noh costume becomes the emotional center and stage, set in an animated world of mime and dance, accompanied by a seated chanting chorus.

Atsuila and *karaori* brocades on a medium blue and brown rung-dyed twill-weave silk ground make up a seventeenth-century Noh robe that was probably used for a male role.



...the opulence and
nature of Oriental robes, which take
on the aura of paintings.

However, its classical *yūsoku* motifs of paired cranes and "Chinese clouds" on an interlocking-circle lattice would have allowed its use in a middle-aged female role with either of two *Shakumi* masks—one depicting the pathos of a mother's face filled with sorrow as she searches for her lost child, the other a woman's calm arising from a victory over grief.

A Meiji period kimono creates its own ponderous density and grace. It is *yūzen*-dyed in the modulated tones of acrid orange at the top, and celadon at its base, with opulently embroidered reliefs of leaves, cascading grasses, sprightly flowers in scarlet, cerulean, slate and white—all springing into a visual garden.

Pearlized satin, with a pale pinkness modulated in whites and corals, is the material of an early-twentieth-century bride's coat. Symbols of peace and longevity, embroidered cranes of gold and silver majestically render flight across an expanse of water and mist that summates at the robe's crimson shoulder, as cobalt occupies the center design and aubergine decorates its lower edge.

In their distinctive views of nature and inceptions, the robe designs of the Japanese and the Chinese differ significantly. The poetical literary themes of Japan become explicit in the origins of their iris, *Genji* carriage wheels, and their calligraphy motifs. Japan's vast and highly varied imaginative themes weave a wide range of floribunda and geometrized motifs—dew-drenched grasses, snow-laden willows, bamboo and sparrows, deer and bush clover, hydrangea and Chinese balloon flowers, cloud-shaped gongs, and the scattered patterns of fans and butterflies, as well as *monshō*—hereditary family insignia.

Traditionally, and within their culturally and politically defined social strata, the life modalities and sensibilities of the Chinese and the Japanese have been those of a functional harmony where appropriate dress became a near absolute. □

Martin Mack is a former art professor of the University of Hawaii and currently lectures on East-West Humanities in southern California.





OPPOSITE ABOVE: Imperial twelve-symbol dragon robe (*ch'i-fu*), China, Ch'ing Dynasty, circa 1850. Silk; 60" long. Reserved for the emperor, embroidery and couched gold thread sumptuously describe ancient symbols that pattern this ceremonial garment. Alberts-Langdon, Boston.

OPPOSITE: Bride's coat (*uchikake*), Japan, Showa period, 1926 to present. Silk satin; 72" long. Embroidered cranes, which symbolically bring peace and longevity to the bride, take elegant flight over rippling water patterns. J. Robert Scott & Associates, Los Angeles.

ABOVE: Kimono (*furisode*), Japan, Meiji period, 1868-1912. Silk; 64" long. Designed for a young woman, a profusion of embroidered autumn flowers, leaves and grasses complement subtly shaded background tones achieved by *yūzen* dyeing and hand-painting. Folklorico, Palo Alto, California.

Oceanfront at Malibu

A Tranquil Evocation on the Pacific Shore

INTERIOR DESIGN BY MAXINE SMITH AND CELIA CLEARY

ARCHITECTURE BY PETER CHOATE

PHOTOGRAPHY BY RUSSELL MACMASTERS



THE HOUSE is nearly at the water's edge. On stormy days waves wash over the deck, splashing water onto geraniums, brilliant crimson, pink and red under the California sun. Built twenty years ago when Malibu was considered by many to be too far from the city for daily commuting, the house was for a long time little more than a three-room beach retreat

and far from being a residence at all.

When the present owners, producer David Picker and his director wife, Nessa, purchased it several years ago, they asked architect Peter Choate to turn it into a house suitable for contemporary life, yet in no way to diminish the impact of their first love, the sea itself. Redesigned from its foundations in the sand, the

house today incorporates what was once an outdoor barbecue into a space for dining, entertaining, reading and cooking. An upstairs was added, windows replaced walls, doors were created or eliminated as some particular need dictated.

Two interior designers, Maxine Smith and Celia Cleary, also understood the kind of life the Pickers



Interiors devised by Maxine Smith and Celia Cleary, and extensive remodeling by architect Peter Choate, attune the Malibu beachfront home of David and Nessa Picker to a spectacular setting. *opposite*: Finely modulated tones brighten the Entrance Hall and are restated in a striped rug from Stark. *above*: Counterpoint produces harmony in the Living Room, where a contemporary beamed ceiling complements an antique durrie rug, and club chairs covered in English flowered chintz contrast with streamlined banquettes and a J. Robert Scott Art Déco-style bench. Terri Roesse handpainted silk pillows emphasize the geometry of a DeWoody painting.

wanted. When the designers, whose firm is called P'zazz, stood one wintry morning with a gale blowing whitecaps across the water and flattening wild beach grasses against the sand, they visualized a space of mellow color and warm, flexible charm. And indeed their concept has been totally carried through.

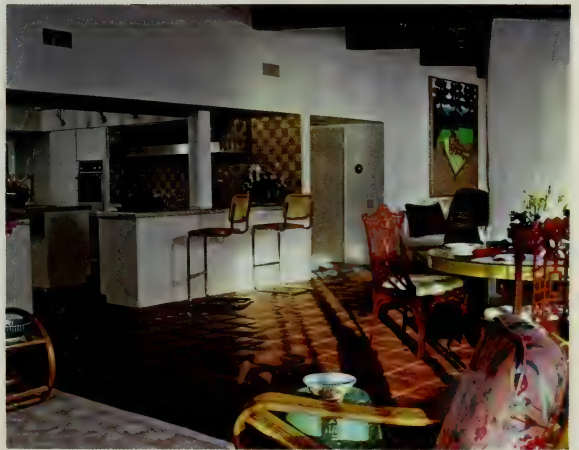
Today, deep armchairs pull up to

the fireplace; banquettes, covered in natural canvas and pillowed in colors from some exotic sea, curve along the walls; a Lucite dining table floats above a durrie rug. There is a simplification that automatically dispenses with unnecessary elements and brings about a heightened awareness of priorities. For example, a wooden front door was exchanged

for one of glass, in order to reveal the aged bougainvillea growing in the patio. Much of the personal charm of the house comes from Nessa Picker's selection of objects: a Chinese coal basket, a Burmese figure, an Oriental scroll—all have an impact beyond their visual appeal. For David Picker's enjoyment of cooking, the kitchen was opened to the flow of



With the endless horizon of water, the space takes on some of the flavor of a 1920s luxury liner.



The flowing spatial plan, which unifies living and dining areas and kitchen, underscores the skillful eclecticism of the décor. LEFT AND TOP: An angled fireplace surround, originally an exterior wall, silhouettes the delicate carving of the Dining Area's lacquered Chippendale chairs, cushioned in canvas from J. Robert Scott. Quietly restrained, a durrie rug from Stark defines another Living Area. Here, the diagonal placement of a rattan chair and ottoman covered in a Brunschwig & Fils floral print adds a second directional diversion. A superb vista enhances the pleasure of dining at the lacquered table. ABOVE: David Picker's love of cooking inspired an open Kitchen treatment. Marking the transition to the living room is Norman Sunshine's painting—one of a series on life in Los Angeles. A nautical reminder, the tall Chinese basket, was used as a dock fender for sampans.



space, a skylight remodeled, and lightly scaled Mexican tile installed.

The house is clearly at one with the beach, where banana trees and fishtail palms flourish in the light. Tile floors are impervious to sand, and the sound of the ocean—sometimes the gentle lapping of water, often the crashing of breakers—is heard throughout. With pieces in the

Art Déco style and the endless horizon of water, the space takes on some of the flavor of a 1920s luxury liner.

"Part of the fun of decorating," says Maxine Smith, "is the unexpected." As an example she mentions the upstairs, where the mood turns to primary colors. This change of pace came about when Mrs. Picker, who had purchased a number

of fine European sheets, said, "I just want to use these sheets and not treat the bedroom at all." The designers agreed and went about their work downstairs. But when they had finished, Celia Cleary felt a wave of disappointment about the house and said, "It doesn't work." Nessa Picker agreed. The designers' solution was to bring color to the bedroom: a



LEFT: In the Master Bedroom, primary colors modify the theme of tempered hues. Antique quilts and a bench wrapped in Brunswick & Fils striped canvas echo the jauntiness of a chaise longue draped in Manuel Canovas's leafy fabric. The Rumanian rug was given to Mrs. Picker's grandfather, impresario Sol Hurok, by a visiting dance company. ABOVE: Ample decks for sunbathing or sun-gazing consummate the bounty of this home upon the strand.

yellow sofa, a red and white print chair, a headboard covered in an Early American quilt print. The bed, piled with colorful pillows, at the owners' request faces the water.

"I wanted a room where I could wake up to the sea," Mrs. Picker says. "While we were waiting for the house to be finished, we lived in one up the beach, and there I could only

see the water in a mirror's reflection. I want to see the ocean firsthand." It is a wish that also gave rise to a wall of windows that extends from floor to ceiling and serves to emphasize the magic setting of sea and sand.

It is this expression of the personal that gives the house its particular charm. Designers with a knowledge of color and proportion and scale

bring a room together as no layman can, but only the owners themselves can give spirit and warmth to a particular room. The Malibu beach house of Mr. and Mrs. David Picker is a happy illustration of that necessary interaction between owner and designer. It is not the designer, after all, who imposes the final seal. □

—Suzanne Stark Morrow



Historic Houses: On Charlotte Square

The Essence of Georgian Edinburgh

PHOTOGRAPHY BY DERRY MOORE
TEXT BY COLIN MCWILLIAM



"NOT MUCH ORNAMENTED, but with an elegant simplicity." This was the aesthetic brief for the design of Edinburgh's Charlotte Square. Suggested by the lord provost of the city, these words were passed on to Robert Adam by his assistant in Scotland, John Paterson, on March 21, 1791.

OPPOSITE ABOVE: Designed by Robert Adam, the Neo-Classical façade of Edinburgh's Charlotte Square exemplifies the spirit of the late-Georgian period. In the center is the entrance of No. 6; to the left is No. 7. OPPOSITE: In No. 7, the Drawing Room's graceful proportions characterize its formal 18th-century décor. An Allan Ramsay portrait is the focal point of a balanced grouping of contemporaneous paintings. ABOVE AND LEFT: The Georgian ceiling band recurs in the Parlor, where, near a window, a Sheraton armchair attends a Hepplewhite desk.

The interior of No. 7 is an
Edinburgh mixture of formality and good sense.



Adam died in the following year, and Charlotte Square is his last and finest achievement in the discreetly grand manner he had devised for rows of city houses. Elegant simplicity is indeed its keynote. The sunny north side, whose eleven house plots were quickly bought up and developed over the next ten years, precisely follows his design. Today, most of the houses provide dignified offices for lawyers and accountants. Only at No. 7 is the picture of Georgian life maintained.

Charlotte Square is the climax of Edinburgh's domestic architectural history. Before 1766, the city had hardly started to break out of its cramped Medieval boundaries, with one long street extending downhill from the Castle, through the burgh of Canongate to the Palace of Holyroodhouse. In that year its area was doubled by an Act of Parliament. James Craig won the competition for the layout of the New Town, as the eighteenth-century neighborhood of

ABOVE LEFT: Allan Ramsay's portrait of the countess of Hyndford adds gentle grace to the Dining Room, distinguished by a darkly elegant marble fireplace and ornate trumeau. The versatile window treatment combines draperies, Austrian shades and interior shutters. ABOVE RIGHT: The Kitchen contains an extensive array of late-Georgian domestic accoutrements, including an open-fire range and a copper *batterie de cuisine*. OPPOSITE: An Oriental rug covering the Master Bedroom's floor effectively sets the stage for an imposing canopy bed dating from the 1770s.

Edinburgh is still called centuries later. His plan incorporated two squares named after Saint Andrew (for Scotland) and Saint George (for England, but subsequently renamed for Queen Charlotte), united by the central vista of George Street—a political diagram of the Union of Scotland and England under George III.

For the first quarter of a century there was no attempt to join more than a few adjacent housefronts into a single composition, nothing to rival the unified terraces of Bath. Yet the plan is a triumph, today comprising an urban preservation area that is

scarcely equaled in size anywhere.

Among the notable residents of Charlotte Square was Sir John Sinclair of Ulbster, mastermind of that great instrument of social planning the *Statistical Account of Scotland*. He lived at No. 6, now the official residence of the secretary of state for Scotland. As for No. 7, it was built by John Lamont, eighteenth chief of his clan, who bought the site from the city in 1796. He was followed by Mrs. Farquharson of Invercauld, and then by the lawyer Charles Neaves, appointed a lord of justiciary in 1858. Later came the Free Church minister Dr. Alexander Whyte, and the marquesses of Bute. Many people still remember the house as the office and showroom of the distinguished cabinetmakers and decorators Whytock and Reid, who leased the space for many years. In 1966 the house was handed over, with the three adjacent to it, in part payment of duty following the death of the eighth marquess of Bute. All these houses are now



the property of the National Trust.

The interior of No. 7 followed a scheme already well established in Edinburgh—a mixture of formality and good sense, served by the materials and craft skills then available. The external design was subject to outside control: Adam's elevation had to be carried out to the satisfaction of the city authorities. There was

no such control of the interior design, but in practice, almost all the houses in Georgian Edinburgh ran very closely to type. They began with a basement, whose sunken position is due to the building up of the road level in front of the terrace, and ended with the attic—small rooms within the roof; together they comprised living and working quarters

for the servants. The back gardens, reached through a basement door, were strictly utilitarian and known as "drying-greens" for laundry.

The vestibule is long and narrow, lit by the fanlight over the door. Not as showy as subsequent examples, which set out for a grand first impression, it is merely an anteroom with a molded plaster cornice, and another



ABOVE: Wrought-iron standards, used originally for oil lamps, punctuate the stately north side of historic Charlotte Square.

door at the far end to prevent drafts. It is stone floored, as is the inner hall, which contains the staircase. The stairs themselves, following Scottish practice, are also of stone, each step cantilevered from the wall, scarcely bearing on the one below, so that the effect is of extraordinary lightness. With graceful cast-iron balusters and a sinuous mahogany handrail, the stairs ascend to the *piano nobile*, and

finally to the bedroom story itself.

At the rear of the ground floor is the principal bedroom, whose position in Edinburgh houses suggests that it had a social as well as a family function. But the main receiving room was the drawing room upstairs, lit by three front windows. Skirting, dado and wall are painted with flat oil color in graduated tones of the same green. Much less formal is the parlor, at the back—a room for privacy and more intimate occasions.

Georgian Edinburgh was a city in

its prime. Its university was scarcely rivalled in Europe as a center of learning; publishing flourished. Sir Walter Scott and the philosopher David Hume were at work, as was the great landscape painter Alexander Nasmyth. Although in later years the centers of learning and intellectual activity moved elsewhere, in its architecture Edinburgh is at the present time still a city of the Enlightenment. □

Coauthor of Penguin's *Buildings of Scotland*, university lecturer Colin McWilliam is the vice-president of the Scottish Georgian Society.



Mumm's the word.

For 150 years now, people who know how to live have been celebrating life with Mumm premium Champagne, imported from France.

RICHARD GREEN



4 New Bond Street
London W1Y 9PE
01-499 5487/499 5553
Telex: 25796 GREEN G



Jean-Richard Goubie (1842-1899)
"Lunch in the ruins of Hunaudaye"
Signed and dated 1879
Canvas: 31 x 46 in / 78.9 x 116.8 cm
Exhibited: The Paris Salon,
Palais des Champs-Élysées, May 12th, 1879

June 1980

Exhibition of French Paintings 19th and early 20th century

Recent acquisitions include works by:

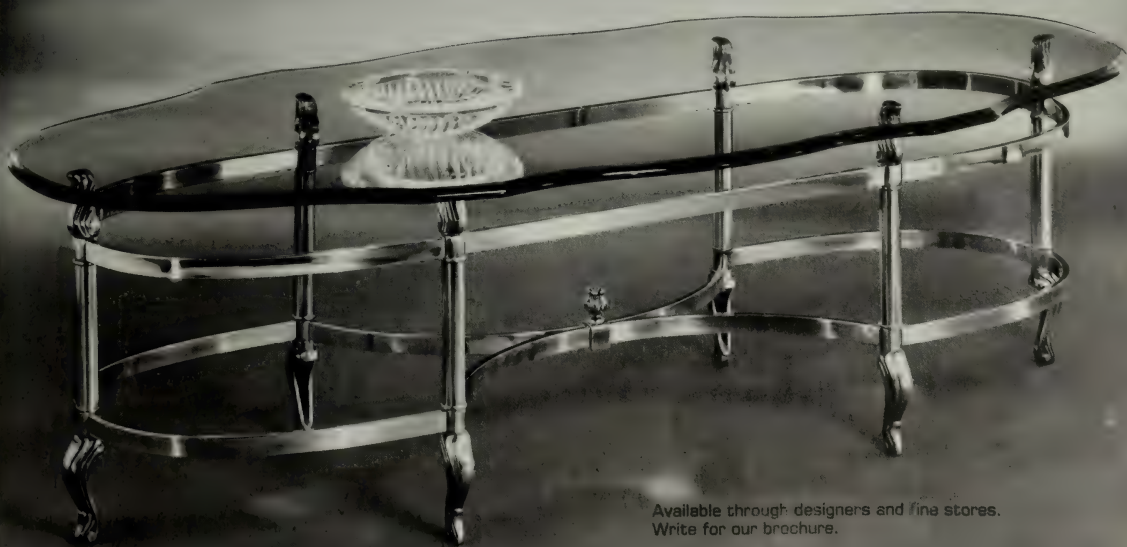
Jean Béraud
Eugène Boudin
Jules Breton

Henri Fantin-Latour
Armand Guillaumin
Henri Harpignies

Stanislas Lépine
Luigi Loir
Henri Martin

Jean Robie
Henri Le Sidaner
Paul Trouillebert

Two ways to make a solid investment



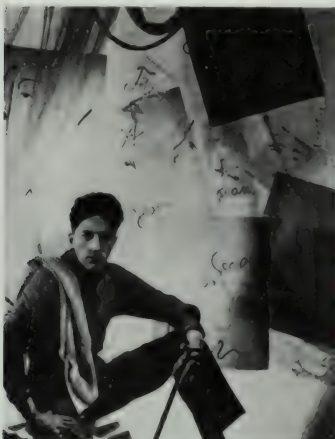
Available through designers and fine stores.
Write for our brochure.

INTERNATIONAL ART MARKET

Treasures from the Little Black Box

By Howard L. Katzander

TODAY'S CAMERAS are mini-computers that require nothing more of the user than the ability to point the lens toward the subject and press a button. Apart from their greater versatility and precision, cameras today are hardly different from the little black box with which George Eastman launched Kodak into the era of popular photography with the slogan "You press the button—we do the



Cecil Beaton's *Portrait of Jean Cocteau*, which fetched \$375 at Sotheby's, was shot in 1932.

work." That was literally the case. Kodak's 1888 camera was mailed sealed from the factory with a roll of film that took 60 exposures (a later example took 100). It was returned, unopened, to Kodak, where the film was developed, the prints made, a new roll inserted, the camera and prints mailed back for the next foray into this new medium. Janet Lehr, one of New York's pioneer dealers in photography, has one of those cameras. Today it is worth \$4,500.

Through the efforts of such men as the late Peter Pollack, who was the



Last fall Christie's and Sotheby's held major photography sales. ABOVE: Brassai's *Couple in Paris Café*, 1930, brought \$1,000 at Sotheby's.



ABOVE: At Sotheby's, an alternate art form for Hockney, *On the Banks of the Nile*, 1978, sold for \$2,400. BELOW: This likeness of Colette by Irving Penn, 1951, brought \$4,000 at Sotheby's.



photography curator at the Chicago Art Museum and authored a great many books on the subject, the photographic image has now been recognized as a work of art, and the market for photographs is booming. The extent of that boom can be seen in one example: In 1958 a set of 716 of the 781 calotype plates of animal locomotion, which were made by Eadweard Muybridge, sold along with



Sunlight and Shadows, Paula, Berlin, captured by Stieglitz, 1889, sold for \$13,500 at Christie's.

the 450 duplicates of that series for \$250. In 1978 a complete set of all of the 781 prints brought \$60,000.

There are two categories of collectors fall into. There are those who buy only nineteenth-century works, by such men as Edward S. Curtis, who photographed the winning of the West with great artistry, or Timothy O'Sullivan, who accompanied the Wheeler Expedition that explored the Grand Canyon. Then there are those collectors who acquire only twentieth-century photographs—Edward Steichen, Alfred Stieglitz and

John Widdicomb

A high-angle photograph of a dark-stained wooden dining table. The table's surface is divided into six rectangular panels, each containing a detailed incised design of a forest scene with animals like deer and birds. The table is surrounded by chairs with dark wood frames and lattice backs. The lighting is warm, highlighting the textures of the wood and the intricate carvings.

The dining table—
from a collection graced
by incised decoration
in the style
of old Annam

**Who but
John Widdicomb?**

NEW YORK: D & D Building, 979 Third Avenue
PHILADELPHIA • BOSTON • GRAND RAPIDS

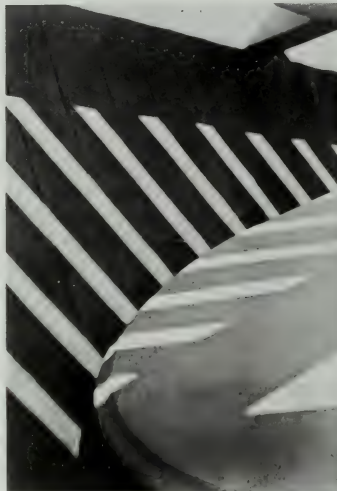
Atlanta • Chicago • Cleveland • Dallas • Denver • Houston
Indianapolis • Miami • Pittsburgh • Los Angeles • San Francisco

© JOHN WIDDICOMB CO. 1978

continued from page 148



Edward Steichen's *Lotus, Mt. Kisko*, New York, 1915, brought \$8,750 at Sotheby's last fall.



ABOVE: *On My Doorstep* is one of a set of eleven Paul Strand works that brought \$10,000 at Christie's. BELOW: Watkins's *Yosemite and the Pacific Coast* fetched \$2,700 at Sotheby's.



Christie's sold *Two Quedras, Morocco*, which Irving Penn photographed in 1974, for \$6,000.

Alvin L. Coburn, who recorded the first Manhattan skyscrapers; and the great Europeans—André Kertész, the Hungarian who photographed life in Paris in the 1920s, and the great contemporary French photographer, Henri Cartier-Bresson, who, to preserve his anonymity, still refuses to allow his face to be photographed.

Collectors conditioned to the verisimilitude of fine art—the hand of the artist working with brush or pencil, chisel or clay, to produce a result that satisfies his need for expression—have a problem accepting photography as an art form. While they are willing to recognize the print by an artist, they are reluctant to accept an image by a photographer as a work of art. Their argument is that the finished product is too remote from the hand, that the existence of the negative makes possible innumerable copies, which may or may not be made by the photographer. In some instances, prints are signed by the photographer. There are also limited editions of some negatives, with the photographer or his estate having control of the negative. These are usually more valuable, since there is more control over the number of



prints issued. Although a negative can be copied, and prints made from it, these prints from the copied negative are recognizable by an experienced eye. However, it is extremely important, when collecting photographs, to get the opinion of an expert, or to deal with a gallery that is reputable.

Several experts in the field support the artistry of the photographer and

the discerning eye of the photography collector. For example, Janet Lehr, who launched herself into photography a decade or so ago—when there were only three such dealers in New York City—says, "The photographer working in a natural setting has all the problems of a painter working from nature, and more. Memory is of no use to him. He cannot remember the play of light and shadow and color, as a painter can, and go back to his studio to complete a quick sketch. He must capture what he sees in the instant he sees it—dealing with all the problems of light and shadow, of form and composition, as they are at the moment. His only tools are his camera and light, whether natural or artificial. Working in the studio is another story. Under conditions of controlled light, the photographer can produce breathtakingly beautiful results. Surely what he accomplishes is no less the result of artistry than the work of a painter who can endlessly work over his canvas until he finally achieves the desired effect."

Dale W. Stulz, Christie's photography expert in New York, contends that the same principles apply for the



BECAUSE the older, more mature vineyards yield the finest Johannisberg Riesling grapes, the vineyard master must invest years of careful preparation before the winemaker can create a distinguished Johannisberg Riesling. Every step we take, we take with care because

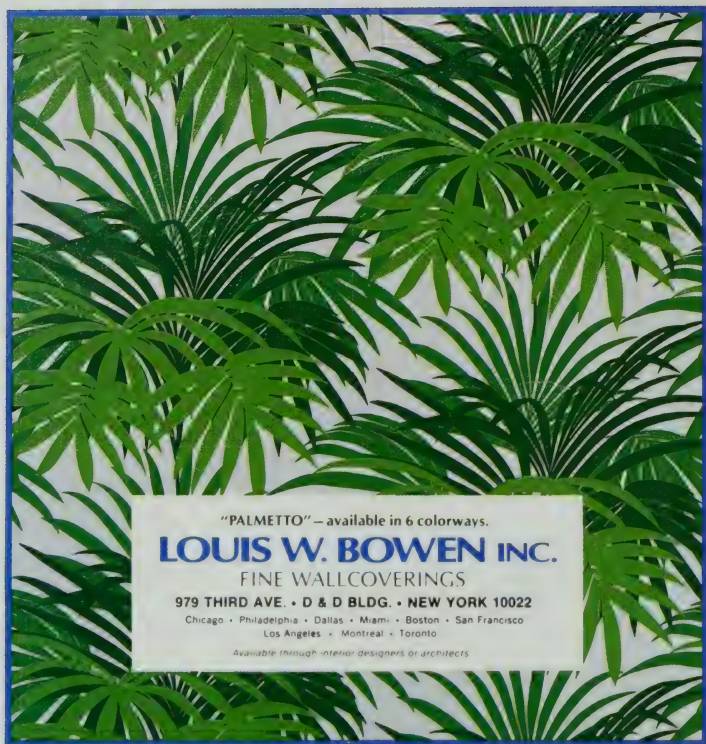
THE WINE REMEMBERS

THE WINERY OF ERNEST & JULIO GALLO



Johannisberg Riesling of Calif.
Ernest & Julio Gallo, Modesto, CA

continued from page 150



"PALMETTO"—available in 6 colorways.

LOUIS W. BOWEN INC.
FINE WALLCOVERINGS

979 THIRD AVE. • D & D BLDG. • NEW YORK 10022


Chicago • Philadelphia • Dallas • Miami • Boston • San Francisco
Los Angeles • Montreal • Toronto

Available through interior designers or architects

**"In the past 15 years, I've had
5 husbands, 104 alimony checks and
one refrigerator. A Frigidaire."**



**FRIGIDAIRE
HERE TODAY, HERE TOMORROW.**

One of the White Consolidated Industries 

collectors of photographic images as for the collectors of prints. "There is a great similarity," he feels, "between the parameters that delineate the two media—condition, rarity, authenticity. The collector of photography must do the same kind of shopping as the collector of prints. He must look at each image in terms of its condition and the number of images in the market, its rarity. Prime examples of nineteenth-century photography are as rare today as are fine nineteenth-century prints."

Still another view in the field is

**...more and more serious
collectors are amassing
photographic images.**

that of Anne Horton, photography expert at Sotheby Parke Bernet, New York. "I've always been uncomfortable with the categorization of photography as art. People to whom that categorization is important tend to reject most photography out of hand. I prefer to think of photography as a serious form of human expression and communication, call it by whatever name you will. I don't think it is any easier to take a good photograph than it is to paint a good picture."

However photography is looked upon, the fact is that more and more serious collectors are accumulating photographic images, and the market is rising month by month. Most of the climb in price has taken place in the relatively short period of five years and has been spectacular.

All the major auction houses in New York are gearing up for big sales of photography in the fall. The catalogues, which used to be slender booklets for one-day sales, now are burgeoning in weight, and some of the sales will run three days. They offer an opportunity, for those eager to delve into this world of light and shadow, to begin their education while prices are still moderate. □

L'ESPACE 2000



FINE FRENCH INTERIORS

260 NORTH BEVERLY DRIVE, BEVERLY HILLS, CA 90210 • (213) 271-6217

FRENCH DESIGNER AVAILABLE

ONCE UPON A QUILT

Fine Antique and Traditional Quilts
Custom Design • Restoration • Appraisal



Bethlehem Star • Pennsylvania 1860

1898 Hyde at Green
San Francisco, California 94109
415 • 673 • 0445

RITA YOKOI



Photo: Glen Allison

"Upward Motion" wall relief, 1980 16' x 16'

Commissioned by Johannes Van Tilburg and Partners, 1101 Broadway, Santa Monica, Ca.

Kirk deGooyer Gallery

830 South Central Los Angeles 90021
Tel: 213-623-8333 Tuesday - Sunday 11-5

An elegant era returns...

Antique Pool Tables & Authentic Handcrafted Replicas



Presented for the Connoisseur

BY

Adler

ESTABLISHED 1957

Catalogue 1500 Western Avenue

820 S. Hoover St., Los Angeles, Calif. 90005 • Phone: 382-6334

Each Work a Masterpiece... Exquisite Oriental & Persian Rugs

Each an original - an investment in handcrafted and enduring beauty.



THE BLUE BOY
by Thomas Gainsborough

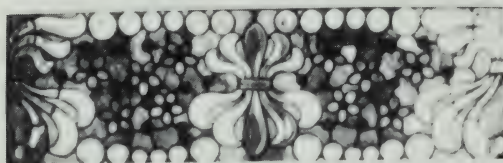
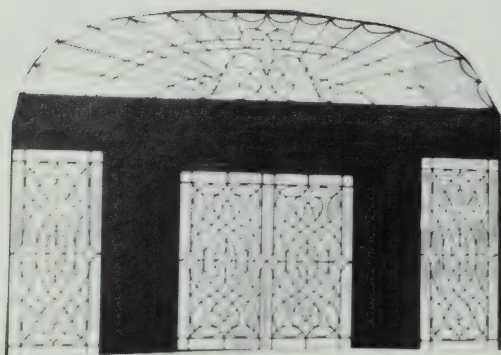
PEKING, Mainland China

Serving the public and the trade for more than 15 years in the sale, purchase and exchange of fine rugs.

ORIENT HANDEL, INC.
525 North La Cienega Boulevard
Los Angeles, California 90048
(213) 657-5175

ORIENT HANDEL, INC.
1124 Sutter Street
San Francisco, California 94109
(415) 885-4530

RUGS OF CHINA & PERSIA
Division of ORIENT HANDEL, INC.
7444 Forsyth Boulevard
Clayton, Missouri 63105
(314) 862-6400



AUCTION

San Francisco

Architectural Antiques

1000 Windows

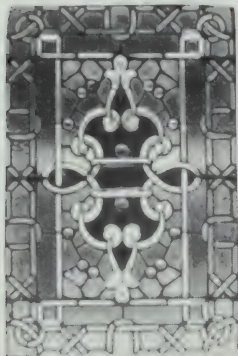
Saturday, June 28, 1980

Preview 8:00 A. M.

Auction Starts 10:00 A. M.

The greatest Americana Architectural Antique Auction ever held. Strictly American antiques. No reproductions or imports. The auction will feature the sale of leaded and zinc beveled glass windows, doors and complete entry ways. There will be a large selection of oval bevel doors, French doors, Victorian mantles, unusual woodwork, light fixtures, arcade equipment, slots, etc., very ornate stained glass ladding windows, beveled windows, combination stained and beveled, zipper cut, star burst. We can't list it all - *come and see it.* Architectural embellishments for the HOME, OFFICE, RESTAURANT AND COLLECTOR.

- FREE ADMISSION
- RESERVED SEAT UPON REQUEST
- NO MINIMUM
- NO RESERVES



AUCTION TO BE HELD AT

Jack Tar Hotel

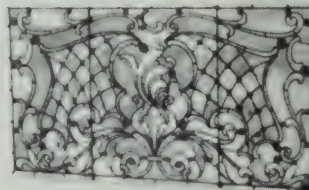
1101 Van Ness Ave.
San Francisco, California

ROOM RESERVATION CALL

1-415-776-8200

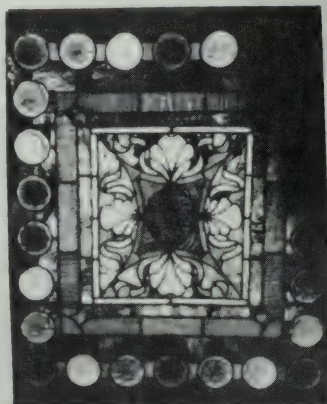
AUCTION INFORMATION
AND FREE BROCHURE CALL

1-304-523-6900



PRODUCTION OF

New Castle Salvage





TOBENE

TAPPEZZERIA — Tobene's own line of contemporary and traditional upholstery. Style shown is Vizzini 8000 in Frankel's Monterey Plush.

6807 Melrose Avenue

Los Angeles, California 90069

(213) 655-6447

THE MOST ELEGANT TOY

you'll ever own!



The Union League model table pictured here for \$3500. FOB Los Angeles. The ball rack and other accessories are optional. Other tables are priced from \$1000 to \$25,000.

GOLDEN-WEST
BILLIARD MFG.

ARCADIA
(213) 445-5342

CANOGA PARK
(213) 888-2300

NORTH HOLLYWOOD
(213) 984-3081

ONTARIO
(714) 984-0415

ORANGE COUNTY
(714) 978-6201

SOUTH BAY
(213) 772-1488

MESNO
(209) 299-9303

REDWOOD CITY
(415) 367-0682

SACRAMENTO
(916) 925-3553

SAN DIEGO

SAN JOSE

VISALIA

ROBERT SCOTT & ASSOCIATES

27 MELROSE AVENUE/LOS ANGELES, CALIFORNIA 90069/(213) 659-4910



POLISHED STAINLESS STEEL FREE-FORM COCKTAIL TABLES BY KARL SPRINGER, LTD.



ADIL BESIM

& Co., Inc.

**Oriental Rugs of Distinction
to Grace Your Every Walkway**

Sales • Purchases • Repairs • Appraisals

370 South Lake Avenue, Pasadena, California 91101

Vienna • Zurich • Innsbruck • Pasadena

(213) 795-7589



(213) 681-7031



Frances Klein
Antique
and
Estate Jewels

*Possibly the largest and
finest collection in the world*

310 N. Rodeo Dr.
Beverly Hills, California
(213) 273-0155

We purchase Estates and Quality pieces.

Select English & French
Antique Furniture & Accessories



THE CRICKET

2025 Pacific Avenue Venice, California 90291
(213) 396-8922 (at the beach)

le "X-TEN Collection"

Cy Mann introduces the "X-TEN Collection," engineered for utmost quality in smooth mechanical operation. The extension dining table comes in a choice of eight mottled polyester lacquer colors, with brass or stainless steel trim.

Standard dimensions: closed, 42" square; open, 42" x 84". Other sizes available.

The "X-TEN Collection" is aesthetically pure in form, function and beauty.




Cy Mann Designs LTD.

DECORATION & DESIGN BUILDING

979 THIRD AVENUE (at 58th St.) NEW YORK CITY 10022

212-758-6830

CHICAGO • DALLAS • DETROIT • HOUSTON • MIAMI • WASHINGTON, D.C. • SAN FRANCISCO • LOS ANGELES



WITH A HONEYWELL SECURITY SYSTEM THERE'S ALWAYS SOMEBODY HOME.

Your home and many of the things you treasure—*objets d'art*, antiques, silver, jewelry—are more valuable and more vulnerable today than ever. When you're away, you want someone to care for them. Honeywell can be your somebody at home.

We offer you a security system that links your home directly to a Honeywell monitoring station in your city.


Your burglar and fire alarm system is monitored by Honeywell Protection Services 24 hours a day, to keep watch on your home, whether you're there or not. It'll help protect against loss or damage to your valuable property.

Honeywell security specialists can design and install a security system to meet your specific protection needs. The system's master alarm panel is specially crafted for the home. The total system is reliable, convenient and easy to use.

You should know about Honeywell's security service and the high standards of protection it can provide you. Call us. We're listed in the Yellow Pages under "Burglar Alarms" or call collect to Robert Henry, (612) 870-5483. Together we can discuss how Honeywell helps keep your home safe and secure, even when you're not there.



Honeywell



Nothing compares with life in Monte Carlo.
And nothing in Monte Carlo compares
with life at the new Parc Saint Roman
development.

This stunningly designed and
appointed residence, set in its own large
and luxuriant gardens, will be completed
in early 1981.

The apartments, of which only a
limited number remain available, all
have air-conditioning and the highest
standard of finish. Most also have
breathtaking terrace views.

Parc Saint Roman is one of the last
park developments in Monte Carlo. And
with its own saunas, swimming pool and bar
will provide a luxurious life for residents.

Which is why an apartment at Parc Saint
Roman is more than just a very valuable asset.
It's also an investment in a good life.

Life at Parc Saint Roman, Monte Carlo.

Write to Parc Saint Roman, Sales Office
Department AD 3, 7 Avenue Saint Roman,
Monte Carlo for full details. Or telephone
Monte Carlo (93) 50.84.44. Telex 479223 MC.



AN INVEST INTERNATIONAL CAP. CORP. DEVELOPMENT

ANTIQUES NOTEBOOK

A Heritage in Silver

By R. Everett Rutherford

ONE HALLMARK distinguishes the members of the Shrubsole family as clearly as the four basic marks stamped into a piece of silver to identify English sterling. All four have been silversmiths, starting with Sidney James, who founded S. J. Shrubsole in London, through Cecil James and his son Christopher James, who operate the shop on Museum Street there, and on to Eric Norman, who runs the New York branch on East Fifty-seventh Street. So Eric Norman Shrubsole speaks with a certain authority about a Charles II silver bowl and explains the reasons for its unusual shape.

"This is a Monteith bowl," he says, "made in 1669 by a goldsmith whose mark is the monogram TD. Notice the notches along its rim. The bowl was named for Monsieur Monteith, who wore cloaks that were finished with similar notches along the hem."

"In the seventeenth century the



Surrounded by his collection of antique silver, Eric Norman Shrubsole, of S. J. Shrubsole, weighs a Queen Anne chocolate pot designed in 1713 by goldsmith Richard Hutchinson.

Monteith bowl was brought to the banquet table filled with clear cold water from the well, and with the stem glasses hanging on the notches along the rim. At the table, the stem glasses were removed, the water emptied out, and the honored guest was invited to prepare the punch

according to his own special recipe."

All this is spoken by a man with great vigor and energy. His accent clearly defines his origins. Mr. Shrubsole has been in the United States since 1936, when his father opened the New York branch. Enlisting in the U.S. Army in 1942, he became a citizen under the wartime law that conferred citizenship on aliens serving in the army in World War II. "I am an American," he states proudly. But he still speaks with all the inflections of West Dulwich, where he was born and reared.

Mr. Shrubsole explains how to tell the difference between a Queen Anne chocolate pot, made in 1713, and what appears to be an exact duplicate, but is in fact a Queen Anne coffee pot, made in 1720. The difference is that the finial on the lid of the chocolate pot lifts off so the chocolate can be stirred without cooling its surface. There is also an



A top shelf displays a five-piece fluted tea and coffee service fashioned by eminent London goldsmith Paul Storr. Below, flame finials, drapery swags and lion's feet combine in William Pitts's fanciful candelabra.



Like a polished pear balanced beneath a turned branch of ebony, Gabriel Sleath's kettle and stand reveal the early 18th century's involvement with subtle effects of form and minimal ornamentation.

continued on page 158



© Copyright 1980 Andrew Crispo Gallery, Inc.

"Seventh Painting-1979," 1979
Dry encaustic pigment on flex-board

46 1/4 x 32 inches
(118.1 x 81.2 cm.)

FRANK KELLER

An exhibition of recent works,
May 24th through June 14th.
A forty page color catalogue available.



41 EAST 57 STREET NEW YORK CITY

Gentlemen:

Enclosed is my check for \$_____ for
_____ Frank Keller Catalogue(s) of \$10 each.

Plus \$2 each PPD. Add sales tax where applicable

Name _____
Address _____
City _____ State _____ Zip _____

**You'll find Pacific Furniture's
memorable series on
display at these fine stores:**

Alaska

Anchorage • Design Craft Ltd.

Arizona

Phoenix • Danica

California

Beverly Hills • Danica
Laguna Niguel • California Design Center
Long Beach • Frank Bros.
Modesto • Rouse/Jacksons Con. Furn.
Monterey • Frank Laker Interiors
Richmond • Rouse/Jacksons Con. Furn.
Sacramento • Wilsons
San Jose • Interior Design Works
San Pedro • Danica
Santa Barbara • California Design Center
Sherman Oaks • G.T. Contemporary
Westminster • California Design Center
Whittier • Crossroads

Colorado

Denver • Hal Lipstein's Design Forum

Florida

Boca Raton • Wellington Design Center
Fort Lauderdale • Ventura, Inc.
Lauderhill • Bea Hartman Interiors
North Palm Beach • Worrells
Palm Beach • Worrells
Tallahassee • Shaw's

Hawaii

Honolulu • RH Tom Interiors, Inc.

Illinois

Arlington Heights • Petersen Interiors

Louisiana

Baton Rouge • Kormmeyer's
New Orleans • Kirschman's

Maryland

Baltimore • Sandy Shochet Associates

Michigan

Southfield • Gorman's Gallery of Fine Furn.

Missouri

Kansas City • Interior Resource Inc.

New Jersey

Morristown • Greenbaum's Country
Mile House
Paterson • Greenbaum's Interior
Design Center

New York

New York • Furniture Warehouse

Nevada

Las Vegas • Danica
Las Vegas • Interior Systems
Reno • Bakers

Oregon

Portland • Lloyd's Interiors

Texas

Dallas • Contemporary Collections

Utah

Salt Lake City • Copenhagen West

Washington

Seattle • Interiors International
Seattle • Keeg's
Spokane • Joel Incorporated

Washington, D.C.

Theodore's

Canada

Vancouver • Design 21

ANTIQUES NOTEBOOK

continued from page 156

entire shelf in a vitrine given over to the display of a Charles II silver-gilt dressing table service, from the collection of the earl of Litchfield, dated 1683. Except for the looking glass, it is complete down to the taper sticks. An almost identical service is in the Victoria and Albert Museum.

Knowledgeable as he is about English silver, Mr. Shrubsole's substantial stock of Georgian, Queen Anne and Charles II silver elicits none of

Franklin married Richard Bache, and the bowl remained in the Bache family until 1946, when it was sold at Parke Bernet for \$2,500; today it is in the \$50,000 range." If that seems to be rather a large sum for such a small, plain bowl, Mr. Shrubsole will agree. But as he explains, "It is an American bowl, with great historical importance, which raises its value, and it is very rare indeed."

Mr. Shrubsole goes on to explain



Delicacy contrasts with substance; in Mr. Shrubsole's juxtaposition of an elegant London épergne designed in 1784 by William Pitts, with Thomas Partis's functional bowl from the provinces

the reverence that creeps into his voice as he talks about a little bowl, 5¾ inches in diameter, weighing 7½ ounces, and quite innocent of any decoration, except for an inscription. "Now this bowl," he says solemnly, "is the Benjamin Franklin bowl. The inscription—which is quite legible—says *D. Evans to S. Franklin*. That is the Reverend David Evans, pastor of the Great Valley Presbyterian Church outside Philadelphia, given as the baptismal bowl to Sarah Franklin, daughter of Benjamin Franklin, in 1743. It was made in that year by Philip Syng, a Philadelphia goldsmith, and is marked three times just under the lip, *PS*, in a shield. Sarah

that American silver in general sells for at least three times the English price on a comparable piece, and may even go as high as ten times the English price for pieces of greater rarity, but without historical significance. The present state of the market worries him. "I'm concerned at what might be going unnoticed into the smelters. I'm less worried about English silver than about American pieces. Any dealer seeing English hallmarks would set a piece aside until he could check them. But so many American pieces of great importance may be unmarked, or marked so faintly as to pass unnoticed. We may never know just what this has cost us." □



The Series 3400. From two points of view.

Picture this. A feeling of strength combined with that most desirable characteristic... comfort. Designer Dorothy Blowers has taken these two elements and created a versatile Series that unifies these ideas as if they were one. The corner detailing is assertive and strong. Yet the overall impression is soft... mellowed by the large pillows and deep seating. In addition, because this design is available backless as well as in a variety of sofa, sectional and modular forms, it can be used imaginatively in a number of design applications. Consider all of the possibilities Series 3400 offers. We think you get the picture.

pacific furniture
our furniture has a future

the pacific collection is available to the trade at the following showrooms:

Chicago - the Pacific - Condi Focus at The Merchandise Mart, Space 995; **Dallas** - the Pacific - Condi Focus at the World Trade Center, Space 9009; **Los Angeles** - the Pacific - Condi Focus at the Pacific Design Center, Space 219; **San Francisco** - the Pacific - Condi Focus at the Galleria/Design Center, Space 449; **Seattle** - the Pacific - Condi Focus at the Design Center, Northwest, Space 222; **Dallas** - Martin and Wright; **Los Angeles** - Jules Seltzer & Assoc.; **Miami** - 39 East; **New York City** - Philip Daniel; **Philadelphia** - Matches, Inc.; **Factory** - Pacific Furniture Mfg. Co. - P.O. Drawer 12, Compton, CA, 90220 - (213) 774-8300.

**You'll find Pacific Furniture's
memorable series on
display at these fine stores:**

Alaska

Anchorage • Design Craft Ltd.

Arizona

Phoenix • Danica

California

Beverly Hills • Danica
Laguna Niguel • California Design Center
Long Beach • Frank Bros.
Modesto • Rouse/Jacksons Con. Furn.
Monterey • Frank Leker Interiors
Richmond • Rouse/Jacksons Con. Furn.
Sacramento • Wilsons
San Jose • Interior Design Works
San Pedro • Danica
Santa Barbara • California Design Center
Sherman Oaks • G.T. Contemporary
Westminster • California Design Center
Whittier • Crossroads

Colorado

Denver • Hal Lipstein's Design Forum

Florida

Boca Raton • Wellington Design Center
Fort Lauderdale • Ventura, Inc.
Lauderhill • Bea Hartman Interiors
North Palm Beach • Worrells
Palm Beach • Worrells
Tallahassee • Shaw's

Hawaii

Honolulu • RH Tom Interiors, Inc.

Illinois

Arlington Heights • Petersen Interiors

Louisiana

Baton Rouge • Karmmeyer's
New Orleans • Kirschman's

Maryland

Baltimore • Sandy Shochet Associates

Michigan

Southfield • Gormans Gallery of Fine Furn.

Missouri

Kansas City • Interior Resource Inc.

New Jersey

Morristown • Greenbaum's Country
Mile House
Paterson • Greenbaum's Interior
Design Center

New York

New York • Furniture Warehouse

Nevada

Las Vegas • Danica
Las Vegas • Interior Systems
Reno • Bakers

Oregon

Portland • Lloyd's Interiors

Texas

Dallas • Contemporary Collections

Utah

Salt Lake City • Copenhagen West

Washington

Seattle • Interiors International
Seattle • Keeg's
Spokane • Joel Incorporated

Washington, D.C.

Theodore's

Canada

Vancouver • Design 21

ANTIQUES NOTEBOOK

continued from page 156

entire shelf in a vitrine given over to the display of a Charles II silver-gilt dressing table service, from the collection of the earl of Litchfield, dated 1683. Except for the looking glass, it is complete down to the taper sticks. An almost identical service is in the Victoria and Albert Museum.

Knowledgeable as he is about English silver, Mr. Shrubsole's substantial stock of Georgian, Queen Anne and Charles II silver elicits none of

Franklin married Richard Bache, and the bowl remained in the Bache family until 1946, when it was sold at Parke Bernet for \$2,500; today it is in the \$50,000 range." If that seems to be rather a large sum for such a small, plain bowl, Mr. Shrubsole will agree. But as he explains, "It is an American bowl, with great historical importance, which raises its value, and it is very rare indeed."

Mr. Shrubsole goes on to explain



Delicacy contrasts with substance; in Mr. Shrubsole's juxtaposition of an elegant London épergne, designed in 1784 by William Pitts, with Thomas Partis's functional bowl from the provinces.

the reverence that creeps into his voice as he talks about a little bowl, 5½ inches in diameter, weighing 7½ ounces, and quite innocent of any decoration, except for an inscription. "Now this bowl," he says solemnly, "is the Benjamin Franklin bowl. The inscription—which is quite legible—says *D. Evans to S. Franklin*. That is the Reverend David Evans, pastor of the Great Valley Presbyterian Church outside Philadelphia, given as the baptismal bowl to Sarah Franklin, daughter of Benjamin Franklin, in 1743. It was made in that year by Philip Syng, a Philadelphia goldsmith, and is marked three times just under the lip, *PS*, in a shield. Sarah

that American silver in general sells for at least three times the English price on a comparable piece, and may even go as high as ten times the English price for pieces of greater rarity, but without historical significance. The present state of the market worries him. "I'm concerned at what might be going unnoticed into the smelters. I'm less worried about English silver than about American pieces. Any dealer seeing English hallmarks would set a piece aside until he could check them. But so many American pieces of great importance may be unmarked, or marked so faintly as to pass unnoticed. We may never know just what this has cost us." □



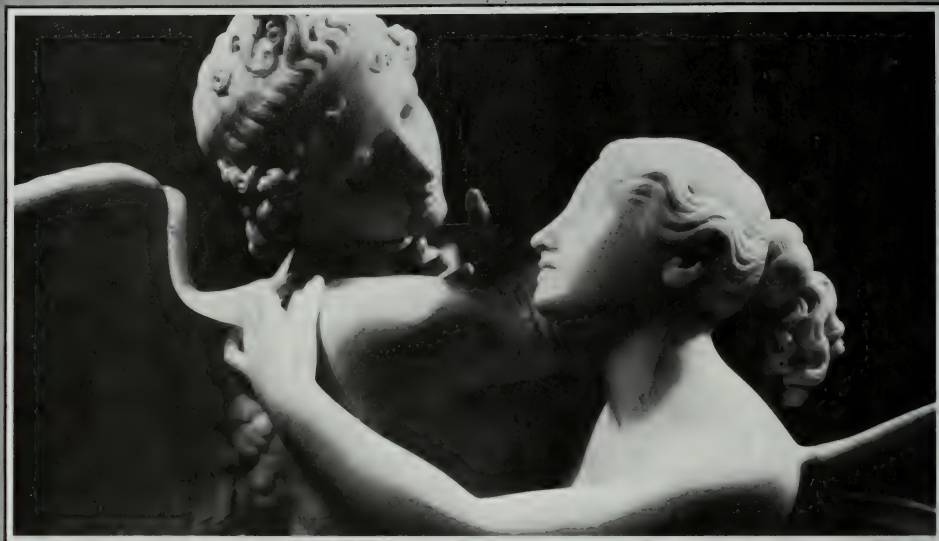
The Series 3400. From two points of view.

Picture this. A feeling of strength combined with that most desirable characteristic... comfort. Designer Dorothy Blowers has taken these two elements and created a versatile Series that unifies these ideas as if they were one. The corner detailing is assertive and strong. Yet the overall impression is soft... mellowed by the large pillows and deep seating. In addition, because this design is available backless as well as in a variety of sofa, sectional and modular forms, it can be used imaginatively in a number of design applications. Consider all of the possibilities Series 3400 offers. We think you get the picture.

pacific furniture
our furniture has a future

the pacific collection is available to the trade at the following showrooms:

Chicago - the Pacific - Condi Focus at The Merchandise Mart, Space 995; **Dallas** - the Pacific - Condi Focus at the World Trade Center, Space 9009; **Los Angeles** - the Pacific - Condi Focus at the Pacific Design Center, Space 219; **San Francisco** - the Pacific - Condi Focus at the Galleria/Design Center, Space 449; **Seattle** - the Pacific - Condi Focus at the Design Center, Northwest, Space 222; **Dallas** - Martin and Wright; **Los Angeles** - Jules Seltzer & Assoc.; **Miami** - 39 East; **New York City** - Philip Daniel; **Philadelphia** - Matches, Inc.; Factory - Pacific Furniture Mfg. Co. - P.O. Drawer 12, Compton, CA. 90220 - (213) 774-8300.



A BENZONI MASTERPIECE

This outstanding lifesize sculpture "The Marriage of Cupid and Psyche on Mount Olympus" is a fine example of Benzone's works. Carved in marble in 1851, the statue is renowned for its exquisite grace and artistry.

The figures stand over five and a half feet high and are raised on a sarcophagus marble pedestal with various scenes from the mythological marriage carved on each side.

This superb group is now available to you at Syon Lodge and represents a rare opportunity to own an important, authenticated work of art.



Other treasures

For four generations we have restored and adapted period panelled rooms. These have been taken from the great old houses of Europe and installed in homes of consequence from London to Long Island. In addition we have everything from period chimneypieces, grates, bookcases and doorways to fine lifesize marble figures.

An introduction to Syon Lodge

If you appreciate the finer elements of life find time to visit us. We can always offer you a selection of rare pieces unequalled anywhere in the world. Or for more information please write or telephone for our colour brochure.

*Crowther of Syon Lodge
England*

Period interior decoration and garden ornament

London Road Isleworth Middlesex TW7 5BH England Telephone 01-560 7978 Telex 895 1308

Situated between London's West End and Heathrow Airport, Syon Lodge is open Monday to Friday 9am-5pm; Saturday and Sunday 11am to 4pm.



THE SOLID LOOK OF SUCCESS... NOW YOU CAN LEASE IT.

Leasing this office means flexibility so you can use your money where it counts. The \$16,000 you'd spend to buy these antiques can be used more effectively to build profits in your own business. The \$325 monthly rental would never be missed. Besides, the office you've always dreamed of is actually a tax deduction.

Leasing an antique environment is smart strategy. You can meet your clients in a relaxed atmosphere that reflects your good

taste and inspires their confidence. And why not realize increased productivity from an office where people enjoy going to work?

We have the largest museum-quality collection of antiques ever assembled—5,000 hand picked pieces to provide you with convenient, time saving, one-stop shopping. With the help of our design staff, you can select tastefully co-ordinated conference rooms, reception areas, and executive suites. Visit us today.



"Rare and Unusual Antiques for Home and Office"

Showroom: 8483 Melrose Ave., Los Angeles, CA 90069, (213) 658-6394 • Leases & Sales: Mon.-Fri. 10:00-6:00, Thurs. Eve. till 9:00, Sat. & Sun. 12:00-6:00
Warehouse: 1050 Stanford Ave., Los Angeles, CA 90021, (213) 627-2144 • Appointment recommended

COLDWELL BANKER SELLS REAL ESTATES.

Truly a classic, this traditional five-bedroom home sits on over an acre of magnificently groomed property in Portland. Facing dramatic Mt. Hood, it has a covered 90' x 20' terrace, three full baths and two half-baths, a master suite with marble fireplace and beautiful view of Mt. Hood. It's priced at \$395,000.

Coldwell Banker also has real estates throughout California, Oregon, Washington, Texas, Colorado and

Arizona. For more information about our Special Homes Division, call Joseph T. Peterson at (714) 964-3571, or write him at 17580 Brookhurst St., Fountain Valley, California 92708.



Coldwell Banker
RESIDENTIAL BROKERAGE COMPANY

A COLDWELL BANKER COMPANY



Important Exhibition And Sale Of Fine 19th Century Oil Painting by



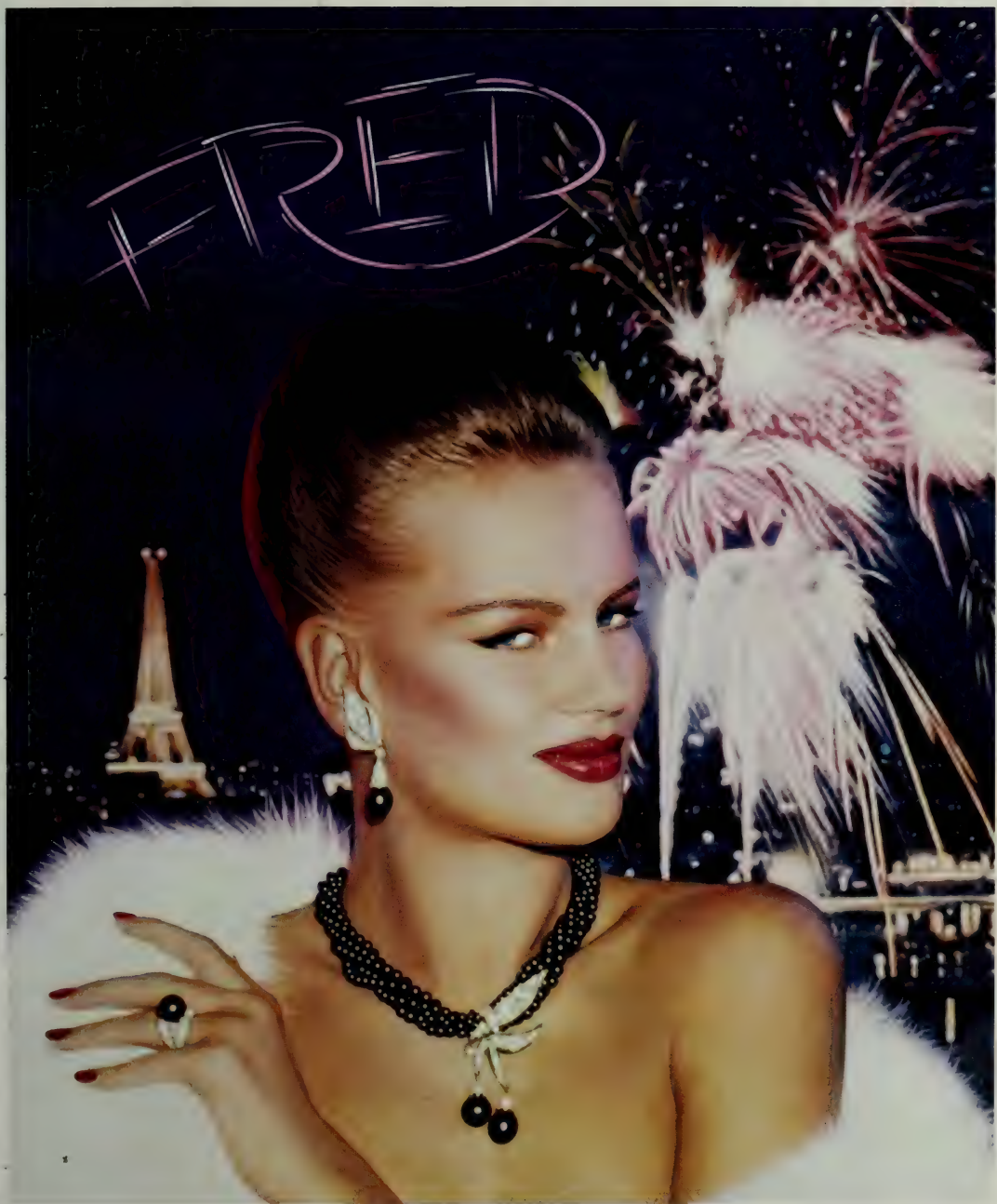
Schillay & Rehs, Inc.

America's largest trade source of fine 18th;
19th & early 20th century original oil paintings.

June 7-13
(closed Sunday)

at **TOBENE**

8607 Melrose Ave. Los Angeles, Ca.
(213) 655-6447



FRED[®]

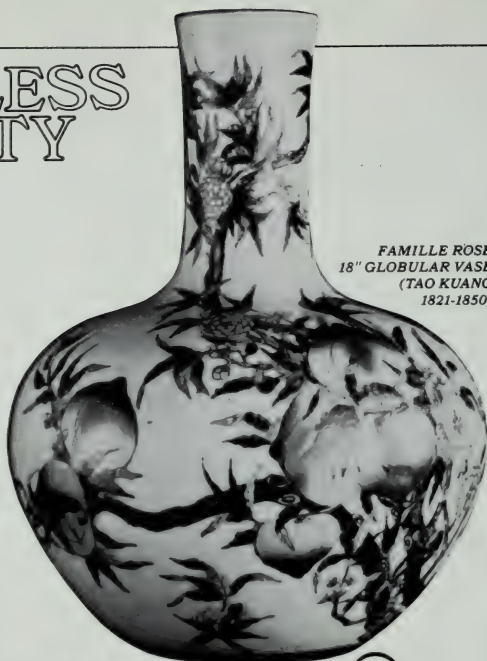
JOAILLIER

PARIS • SAINT TROPEZ • MONTE CARLO

401 NORTH RODEO DRIVE • BEVERLY HILLS, CALIFORNIA 90210 • 213/278-3733
THE GALLERIA • 5015 WESTHEIMER • HOUSTON, TEXAS 77056 • 713/960-9441

TIMELESS BEAUTY

The West's
largest
selection of
distinguished
Antiques from
The People's
Republic
of China...
investments in
decorative beauty
at surprisingly
affordable prices.



FAMILLE ROSE
18" GLOBULAR VASE
(TAO KUANG
1821-1850)

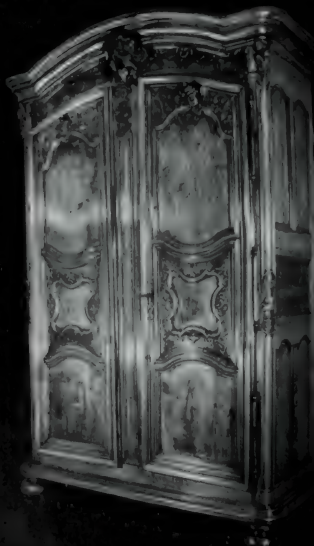
The Srednick Collection



638 N. LA PEER DRIVE (ONE BLOCK WEST OF ROBERTSON, BETWEEN MELROSE AND SANTA MONICA BOULEVARD)
LOS ANGELES (213) 659-4402. OPEN SEVEN DAYS A WEEK FROM 11 TO 5. MASTER CHARGE & VISA WELCOMED.

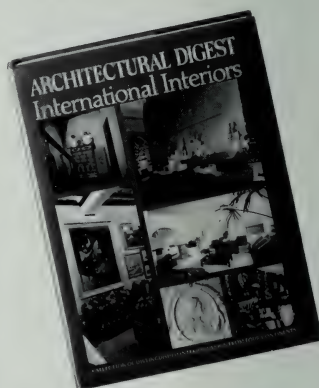
La Maison Française Antiques

Specializing in the Finest
16th, 17th and 18th Century
French Furniture, Tapestry
and Works of Art



8420 Melrose Place, Los Angeles 90069 (213) 653-6534

TRAVEL WITH US...



Architectural Digest INTERNATIONAL INTERIORS

Travel with the editors of *Architectural Digest* to those thrilling, far-away places you've always wanted to visit. Through evocatively written prose and hundreds of superb full color photographs, you'll visit villas, châteaux and townhouses in Madrid, London, Tangier, Hong Kong and other places around the globe.

International Interiors, edited from the pages of *Architectural Digest*, is a perfect companion volume to *Celebrity Homes* and *American Interiors*. It is an elegantly designed book as well—beautifully printed on rich enameled stock with fine cloth binding and full color jacket. There are 288 pages and over 40,000 words of text.

The Knapp Press
P.O. Box 985
Hicksville, N.Y. 11802

FAGA

Please send me _____ of *Architectural Digest INTERNATIONAL INTERIORS* @ \$35.00 plus \$1.75 shipping & handling each. (Calif. residents add 6% sales tax.)

My check or money order for \$ _____ is enclosed.

Name _____

Street _____

City _____

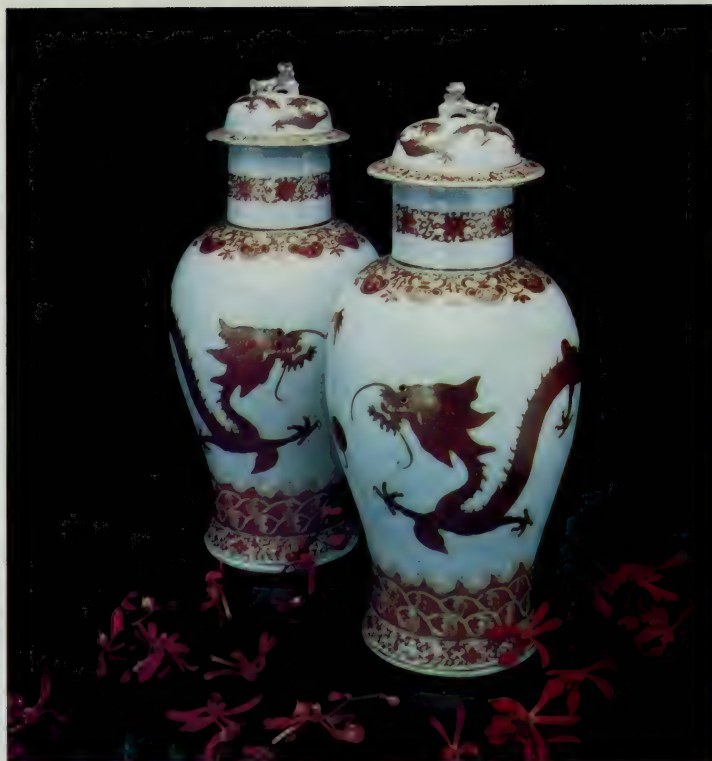
State _____ Zip _____

Please allow 4-6 weeks for delivery.



Steve Chase Associates

69846 highway 111 rancho mirage, california 92270 714 324-4602



**RICHARD
S. CORHAM**
18TH CENTURY
ANTIQUES &
CARMEL-BY-THE-SEA
CALIFORNIA

Pair Chinese baluster vases 19 inches tall in rouge de fer and white porcelain depicting dragons over stylized waves Ch'ien Lung 1736-1795

P.O. BOX 4378
MISSION AT SEVENTH
CARMEL, CALIFORNIA
93921
(408) 625-1772 • 625-1770

*Member of Art and Antique
Dealer's League of America, Inc.*

Recapture the elegance of the Old World.

Surround yourself with the beauty of Louis XV. Spectacular furnishings recreated by the leading cabinet makers of Europe. Imported direct by us.

Richly colored woods, delicate pictorial marquetry, glittering ormolu trim. The most spectacular examples of Old World French furnishings available today.

We've the Southland's largest selection of this important period: curios, desks, tables, commodes, complete room groupings. With new arrivals monthly.

Recaptured 18th century elegance for the 20th century. You're invited to see them all now.

Don't miss the new arrivals in our Galleria.



Main store: 6479 Van Nuys Blvd., Van Nuys, CA. (213) 786-5970, 873-1081 Open Mon.-Sat. 9 to 5:30pm
Galleria: 6357 Van Nuys Blvd., Van Nuys, CA. (213) 902-1792. Call for hours.

Charles Barone Inc.

DISTINCTIVE WALL COVERINGS AND FABRICS



NOVA Country Summer Wallcovering & Fabric

WALLPAPER INC. — San Francisco, CA
BROOK WALL COVERINGS — Memphis, TN & Florida
HYAON WALL COVERINGS — Chicago, IL
REMIERE SHOW CASE LTD. — Hong Kong
HILDECOR — Manila, Philippines

THIBAUT INC. — New York, NY
BRANDT'S — Phoenix, AZ
CROWN WALLCOVERING — Vancouver, Canada
DAVID ISON — London, Paris
WALL COVERINGS NORTH — Anchorage, Alaska

Charles Barone Inc. Pacific Design Center
8687 Melrose Avenue, Space 613

Los Angeles, California 90069
(213) 659-7050

Tad Gilmore's Antique Register

A NATIONAL TRAVEL-GUIDE DIRECTORY OF ANTIQUE AND FINE ART DEALERS



19th Century figure of a Cavalier by Rancoulet. 51" H. Circle #24 for free brochure

CORINTHIAN STUDIOS

20506 Saratoga-Los Gatos Road
Saratoga, CA 95070 (408) 867-4630

California

CONCORD

Mercantile Antiques

The Willows Shopping Center
1975 Diamond Blvd. Zip 94520
Ph (415) 676 2440 Hrs 10-9, 10-6 Sa, 12-5 Su
This brand new giant among antique cooperatives offers one of the largest selections in the U.S. 32,000 square feet on four unique circular floors. Specializing in American Oak. Bedroom suites, dining tables and chairs. Complete architectural store interiors. Classical juke boxes, commercial antiques and period antiques, Victorian. An elevator, restaurant and plenty of free parking. Circle #45 for brochure

LA JOLLA



Thomas R. Ladner Antiques

414 La Canada Zip 92037
Ph (714) 459-3753 Hrs 10-5 and by appt
Select English, Continental period furniture Direct importer 17th and 18th C Thomas R. Ladner, ASID

LAGUNA BEACH

Warren Imports — Far East Fine Art

1910 S Coast Hwy Zip 92651
Ph (714) 494-6505 Hrs 9:30-5:30, cl Su
Since 1937 presenting one of the largest collections of fine Oriental art. Porcelains, screens, bronzes, jewelry, snuff bottles, netsuke, lacquer and furniture personally selected on world wide trips to the P.R. of China, Japan and Europe. Also, in Palm Springs. Circle #30 for brochure



Japanese 19th Century Bronze Incense Burner with Bird and Flower in Relief. Ch'in-in mounted on Reticulated Fitted Cover 13" diameter, 21" high. From Warren Imports of Laguna Beach. Circle #30 for brochure

LOS GATOS

Berg's Antiques 303 N. Santa Cruz Ave
Ph (408) 354-3716 Cl Sun, holidays
Finest in china, porcelains, glass and lamps

PALOS VERDES / ESTATES



The Gallery

35 Malaga Cove Plaza Zip 90274
Ph (213) 375-2212 Hrs 11-5, cl Sun
Established in Japan since 1964 specializing in Oriental antiques. Situated in a distinguished shopping area 17th, 18th C. screens, Ming furniture, kitchen chests, paintings, fabrics, jade, Mongolian and Chinese jewelry, accessories. Appointments suggested. Estates purchased. In Tokyo at 11-6 Akasaka I-chome, Minato-Ku, Tokyo 107 Ph 585-4816

SAN CLEMENTE

Colby Antiques of San Clemente

510 N. El Camino Real Zip 92672
Ph (714) 492-5130, 492-2620 Hrs 11-5
Investment quality antiques are stressed. 18th, 19th C. English and European. Formerly of Port O'Call Pasadena. Circle #1 for brochure

Dreams of Long Ago 430 N. El Camino Real
Ph (714) 498-4920 Hrs 11-5, cl Su, and by appt
A truly unique art gallery dedicated to the works of the man who "painted us" — Norman Rockwell. Our many signed and numbered Lithographs include all his major works as well as the latest releases. Call or write for your requests and our prices. We pack and ship world wide. Circle #48 for brochure



Masters Interior

124 Avenida Del Mar
Ph (714) 492-4125 Hrs 9:30-5:30, cl Su
Antique Tansu chests of various sizes in kiri, zelkova, chestnut, cypress, cedar and mulberry woods. Also, lacquer finish. All personally purchased in the Orient. Complete interior design service for home or commercial use. Circle #49 for brochure



English Period Antiques

1799 Union Street San Francisco, CA

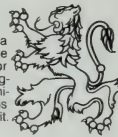


Send for new photographic catalog of fine 17th and 18th century English oak walnut and fine mahogany furniture. Windsor chairs, tables, lowboys, coffers, chests, settles and more. All guaranteed. Dealer's prices. Fully priced and measured. Crated and shipped worldwide. Circle #47 for catalog

SAN FRANCISCO

Edward's 1799 Antiques

1799 Union Street
Zip 94123
Ph (415) 928-2919
Hrs 10-6, cl Sun.
Specializing in fine Vienna Regulators and other choice clocks—all guaranteed for one year. A mix of period English, French & Austrian furniture and objet d'art makes this intimate shop a delight to visit. Circle #19 for brochure.



Heritage Place 44 Gough St.

Between Market and Mission
Ph (415) 431-6950 Hrs 10-6, Su 12-5, cl M.
Inside this old biscuit factory rare antiques await discovery. More than 50 of California's most prestigious antique dealers call this home and each has its own showroom. Large collections of English, French and other fine Continental furnishings, objets d'art and nostalgic treasures fill to overflowing this once huge factory.

SAN JOSE

Classic Antiques 2210 Lincoln Ave.

Ph (408) 264-0604 Hrs 10-5 daily
A general line of fine antiques, glass, furniture.

SAN JUAN BAUTISTA

Lil'Nan Johnson Antiques 405 Third St.

Ph (408) 623-4381 Hrs 10-5, cl M, Tu.
Haviland matching service specialist with over 2,000 patterns in stock. General antiques also. Write today for free brochure telling how you can be on our want list for your pattern and missing pieces. We buy and sell. Circle #21 for brochure

SANTA MONICA

I. M. Chait Gallery 2409 Wishire Blvd.

Ph (213) 828-8537 Hrs 11-5, cl Su
Specialists in Oriental fine arts featuring jade, porcelains, enamels, ivories, netsuke, carvings, bronzes, snuff bottles, lacquer. Member Appraisers Association of America, Inc. Expert appraisals. Circle #3 for brochure

SARATOGA

Corinthian Studios

20506 Saratoga-Los Gatos Rd.
Ph (408) 867-4630 Hrs 9-5:30, Sun 12-5:30.
A gallery of fine antiques for discriminating collectors. The very best in every category. Estates purchased worldwide. Send for our publication "The Illustrated History of French Furniture and the Decorative Arts." Here is the best way to keep straight the different periods of French antiques. An easy to understand illustrated history. Circle #4 for "History" and #24 for general brochure

STOCKTON

Regency Antiques and Interiors

6820 Pacific Ave. Zip 95207
Ph (209) 957-1722 Hrs 10-6, 12-6 Su, cl M.
Importers of general antiques, furnishings, gifts.



7' tall Japanese Bronze Palace Urn from I Ching of Miami. Circle #39 for brochure.

I Ching ORIENTAL ANTIQUES

3035 Grand Avenue, Miami Florida
Phone (305) 448-3111



Exceptional 18th Century Queen Anne Oak Welsh Dresser and Selections from Fine Sets of English Dinnerware. Circle #23 for brochure.

Clements Antiques of Texas, Inc.

I. 20 at Farm Road Exit 740 Forney, Texas 75126. Only 20 minutes from Dallas (214) 226-1520



Very fine Georgian Linen Press with Pull Drawers.
Select Crotch Mahogany with Inlaid Slatwood Trim.
Ideal for Quilt Collector. Circa 1790. Circle #1 for brochure.

COLBY ANTIQUES OF SAN CLEMENTE, INC.

In Our Showrooms By-The-Sea, 510 North Camino Real,
San Clemente, California 92672 (714) 492-5130



An important Louis XVI Style Cabinet with Coromandel
Laquer Decoration, Fine Ormolu Mounts and Marble Top.
French, circa 1880. 60 1/4" W, 61 1/2" H, 22" D.
Circle #17 for brochure.

Christy Donoghue Antiques

Distinguished European Antiques-Paintings-Objects d'Art
2424 North Navarro, Victoria, Texas 77901 — (512) 573-7895

Excellent Idea, Tad!

Register me with the following
antique dealers. I have circled the
items I want and have included \$1
for handling. Process my re-
quests and forward them on to the
companies indicated. Enclosed
you will find \$5 which in-
cludes the \$1 for handling as well
as any costs requested. My check
is made payable to Tad Gilmore.

- Colby Antiques Brochure Free
- I. M. Chat Brochure Free
- Corinthian Studios
- "The Illustrated History of
French Furniture and
Decorative Arts" Brochure \$2
- Boone's Antiques Brochure Free
- Ronin Gallery
- "Shunga the Erotic Art of
Japan" Catalog \$12.00
- Ronin Gallery
- "Images of the Floating World",
1680—1930 Woodblock Prints,
Netsuke, Inro Catalog \$5
- Ronin Gallery
- "Autumn of Ukiyo—
Masters of the early 20th
Century Catalog \$10
- Ronin Gallery
- "Utamaro, 1753-1806"
Woodblock Prints Catalog \$10
- Ronin Gallery
- "Sosaku Hanga"
Creative Woodblock Prints
1913-1976 Catalog \$5
- Ronin Gallery
- "Yoshitoshi"
100 Views of the Moon
Catalog \$5
- Ronin Gallery
- All Six Catalogs \$45
- Ronin Gallery Brochure Free
- Christy Donoghue Antiques
Brochure \$1
- Edward's 1799 Antiques
Brochure Free
- Lillian Johnson Antiques
Haviland Brochure Free
- Clements Antiques of Texas
Brochure Free
- Corinthian Studios
Brochure Free
- Riffenroth Color Brochure \$2
- Carroussel Mid West Brochure \$5
- Ching Brochure Free
- Brookside Antiques
Brochure Free
- Westlake Architectural Antiques
Color Brochure \$4
- Mercantile Antiques
Brochure Free
- English Period Antiques
Photographic Catalog \$2
- Dreams of Long Ago
Norman Rockwell
Brochure Free
- Masters Interiors
Brochure Free
- Leonard's Antiques
Bed Brochure Free

Florida

MIAMI

3035 Grand Ave.
(305) 448-3111 Zip 33133
Antique and decorative acces-
sories of the highest quality. Fine porcelains,
netsuke, cloisonne, bronzes, Satsuma,
furniture. Circle #39 for brochure.

Kentucky

DANVILLE

Riffenroth

Lexington Rd. Zip 40422
(606) 236-6582 Hrs 9-5, Sa 9-12, cl Sun.
or 50 years of dealing with 17th, 18th C.
English and continental furnishings. Direct im-
portations. Specializing in country oak and
hickory walnut. Complete interior design service.
Circle #26 for brochure.

LEXINGTON

Boone's Antiques of Kentucky
106 Old Versailles Rd. Zip 40504
(606) 254-5335 Hrs 8:30-5:30, cl Su.
1000 sq. feet filled with period English and
American furniture, accessories, porcelains,
cloisonne. Wholesale/Retail. Design trade en-
couraged. Circle #5 for brochure.

LOUISVILLE

Whitcomb Interiors, Inc.
36 Chenoweth Ln. Zip 40207
(502) 895-0212
Specializing in fine 17th and 18th C. English an-
tiques, paintings, accessories and Oriental rugs.

Massachusetts

SEEKONK

Donard's Antiques 600 Taunton Ave.
(617) 336-8585 Hrs daily to 5, Su 1-5.
A world's leading antique bed specialist.

300 antique post beds in all
sizes. Also, early furniture.
Crating and shipping, spe-
cial orders from photos, al-
most guaranteed. 50 min. south of
Boston. Established 1933.
Circle #40 for brochure.

Missouri

KANSAS CITY

Brookside Antiques
6219 Oak Zip 64113
(816) 444-4774
Oriental specialist featuring
quality Chinese furniture, ivory,
cloisonne, Satsuma, jade,
woodblock prints and porce-
lains. Also, fine English and
Continental 18th and 19th
Century furniture, art glass,
bronzes and accessories.
8,000 square feet of hand
selected antiques. Circle #41
for brochure.

New York

NEW YORK CITY

Ronin Gallery 605 Madison Ave. Zip 10022
Ph (212) 688-0188 Hrs 10-6, cl Su
Largest selection of fine
17th through 20th Century
Japanese woodblock prints
in the United States. Send
for six catalogs: "Images of
the Floating World", "Au-
tumn of Ukiyo—", "Utamaro
1753-1806", "Sosaku Hanga
1913-1976", "Yoshitoshi
Taiso", and "Shunga The
Erotic Art of Japan". Circle
#7, 8, 9, 10, 11, 12, 13, 14.

North Carolina

WILSON

Boone's Antiques, Inc.
Box 3796 Hwy 301 South
Ph (919) 237-1508 Hrs 8:5-5:30, Sa 8-5, cl Su.
Direct importer of fine period American and
English furniture and accessories. Oriental
porcelains and carpets. Retail and Wholesale.
Circle #5 for brochure.

Texas

AUSTIN

Westlake Architectural Antiques
3315 Westlake Dr. Zip 78746
Ph (512) 327-1110 By Appointment
Presenting the finest quality European and
American stained glass beveled leaded door-
sets. Also, doors, panels, mantles, gates,
chandeliers, carved doors, furniture and bars.
One hundred page color brochure \$4. Circle
#42 for brochure.

Westlake Architectural Antiques

FORNEY

Clements Antiques of Texas, Inc.
1-20 at Farm Road Exit P.O. Box 727
Ph (214) 226-1520 Zip 75126
The Southwest's largest source of antiques
and fine art. Trade suppliers of antique furni-
ture and importers from throughout the world.
Estate auctions monthly. A short 20 minute
drive East of Dallas. Circle #23 for brochure.

VICTORIA

Christy Donoghue Antiques
2424 N. Navarro
Ph (512) 573-7895
Fine European and Oriental antiques, paint-
ings and objects d'art. Oriental rugs. Photos
available. Dealer will ship anywhere. Circle
#17 for brochure.

Virginia

RUTHER GLEN

Boone's Antiques, Inc.
Hwy 207 East 1/2 mile East 195 Exit
Ph (804) 448-2500 Hrs 9-4, cl Su, M.
Largest selection in the area of fine period
American and English furniture. 45,000 sq. ft.
Dealers welcome. Circle #5 for brochure.

Washington

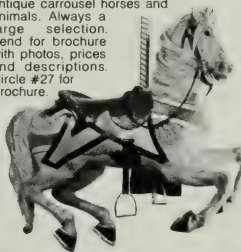
SEATTLE

Vintage House Antiques
19918 Aurora Ave. North
Ph (206) 542-2049 Hrs 1-4:30, cl Su, M.
A beautiful collection of choice silver, china,
art glass, wicker and furniture.

Wisconsin

North Lake

Carroussel Midwest Box 97, Hwy 83
Ph (414) 966-2182
The shop for people who love
antique carroussel horses and
animals. Always a
large selection.
Send for brochure
with photos, prices
and descriptions.
Circle #27 for
brochure.



CHICAGO'S LARGEST ANTIQUE DEALER

featuring
FURNITURE
French English & Continental
ORIENTAL ART
Large & varied selection

BRONZES PAINTINGS
CHANDELIER SILVER
PORCELAIN CLOCKS
ART GLASS BRIC-A-BRAC
DOUGHTY & BOEHM BIRDS
& much, much more all at

Donorse Galleries

751 N. WELLS • 312/337-4052
Monday - Saturday 10 to 5

We are interested in purchasing
wholesale ART of all periods

WHOLESALE & RETAIL
VISA & MASTER CHARGE

Name	
Address	
City	
State	Zip

Mail coupon to
Tad Gilmore
P.O. Box 42345
San Francisco, CA 94101
(415) 673-3644

June 1980

VALUABLE COUPON

IN THE SHOWROOMS

Carpets of Design

By Jeffrey Simpson



THE ELIZABETHANS put straw, known as "rushes," on their stone floors, and valuable carpets on their tables and beds, hence the expression "to bring a matter onto the carpet," meaning to bring it to the council table. The Victorians took carpets off the tables and put them on the floors, but on occasion put down paths of newspaper so that muddy boots wouldn't soil the Axminster. From the 1930s to the 1950s, deep-pile wall-to-wall carpet provided ankle-deep affluence, and although usually all one color, it was still one of the most assertive and cherished decorative elements of the room. Then, in the 1970s, minimalists turned all this around and covered floors, seating surfaces, and sometimes even walls, with a gray industrial carpet. An almost passive-aggressive role was established vis-à-vis the carpet and its viewers: The very lack of defined statement in the monochromatic gray carpet compelled attention. Unable to ignore the pervasive smooth surface, visions

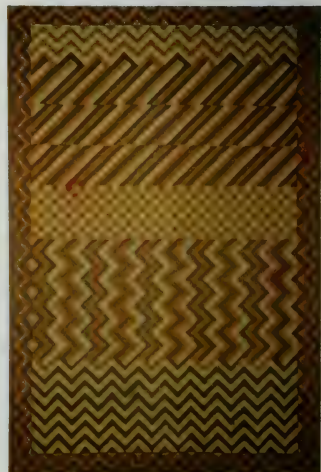


Carpets today can be a vital part of any interior design. LEFT: V'Soske's *Mirage*, hand tufted in wool, is reminiscent of an Indian blanket. ABOVE: Stylized blossoms, in wool, float across Edward Fields's *Flora del Mar*. RIGHT: *Games*, Raymond Jurado's design in velvet for Patterson, Flynn & Martin, resembles a games board.

were drawn out of imagination.

Today carpet designers are striking a compromise with the past, and using new colors in old patterns. The compelling qualities of the minimal palette are filling traditional design conceptions with a clear and welcome light. Reducing the colors used elsewhere in a room to one or two elements, and then combining these in a geometric pattern or a stylized flower design, keeps the carpet from being obtrusive, while it nonetheless makes a kinetic contribution.

At V'Soske, *Mirage* is part of an eclectic collection that nevertheless consistently shows an interest in natural tones. *Mirage* is an example of earth colors used in a design that has traditional overtones. The geometric pattern repeats itself in the manner of both Caucasian rugs and Navaho blankets. The colors range from



beige and sand to orange and tomato red, and each color defines the design elements differently, so that no particular element is associated with any particular color. This rug can be custom-made with modifications of size, as well as variations in color.

At Edward Fields, *Flora del Mar* splashes huge lush blossoms across a thick pile in such languorous configurations that the flowers indeed seem to be waving slowly beneath the surface of a viscous southern sea. The beige, gray and rust colors are distilled in the white and pink clustered stamens of the blooms. The iris is used expressionistically at Edward Fields in *Iris Mist*, in which tenuous deep green shapes reminiscent of a single iris streak across a hazy light background, while the brown base from which the iris grows represents the earth. The interest in objects of nature—earth and water—of which Edward Fields rugs are reminiscent, is also evident in *Desert Shadow*. The pile of the rug deepens from pale

FREDERIC WILHELM MARTERSTEIG

(1844-1899)
"The Judgment of Hus in Constance"
on Canvas 61½" x 100"
signed lower right



Depicted is the moment of judgment of Hus, 15th century religious reformer,
in the presence of Archbishop Slinko, King Sigismund and Queen Barbara.
During the last sitting of the Council at Constance, he was convicted of
heresy, and burned at stake in Bruchl.

Old and Modern Paintings for Museums, Foundations and Private Collections

Kurt E. Schon. Ltd.

510/520 St. Louis Street • New Orleans, Louisiana 70130 • (504) 524-5462

By appointment only

EXQUISITE



and **FREE!**

Reserve your **FREE** catalog now and receive a lovely teacup and saucer as our gift to you with your first purchase—to introduce you to a wealth of decorating ideas from

MAINLAND CHINA...

Artisans of China
Collection of Chinese Treasures.



Presenting the arts and crafts of the East, collected for you and displayed in glorious color. It has been 30 years since treasures of the elegant quality of the exquisite teacup and saucer shown above have been readily available here.

But now—if you act at once—this lavishly illustrated full color catalog, representative of the best Chinese ideas for decorating the home at comfortably low cost, can be yours **FREE**. Not only that, but a superb teacup and saucer will be yours as a gift with your first purchase.

Reserve your catalog now without cost or obligation. See the lovely quality of these gifts for the home. Know the subtle satisfaction of the one-of-a-kind uniqueness traditional in Chinese craftsmanship. Share the glowing beauties and modern practicality of accents ranging from the richly colored to the simple and austere. They will be in the **Artisans of China** collection catalog—and the catalog is yours **FREE!**

This offer limited to residents of continental United States only.

Artisans of China
Collection of Chinese Treasures.



Call 800-621-5800
Illinois residents call 800-972-5858
or mail this coupon now

TO: **Artisans of China**
750 Anderson Ave., St. Cloud, MN 56395

Yes, reserve for me my lavishly illustrated **FREE** **Artisans of China** collection catalog to keep, display and use. I understand I will be entitled to my teacup and saucer as your free gift to me with my first purchase from this catalog.

Name _____

Address _____

City _____

State _____ Zip Code _____

Area Code _____ Home Phone _____

188722

IN THE SHOWROOMS

continued from page 164

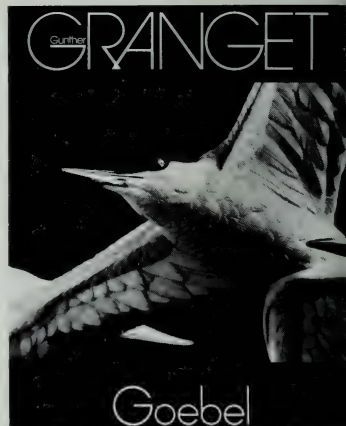


Stark Carpet handweaves a strawberry motif in deep wool pile in their *Portuguese Petit Point*.

cream to cinnamon, with the changes of tone defined in places by the wavering lines of chestnut and rust that mark the striations of sand dunes seen from a distance. These rugs can all be custom-made in any size and with color variations.

At Patterson, Flynn & Martin there is a range of designs from the geometric through the traditionally patterned, to whimsical animal images. *Games*, designed by Raymond Jurado, is reminiscent of those elaborate multipurpose game boards made of marble mosaic in the Renaissance, and from fine inlaid woods in other periods. Using beige, a toast color and deep gray, the design is executed in velvet pile that is slightly chiseled to emphasize its contrasting planes. The urgency of the geometric design is suspended by a checkerboard that bands the pattern across the middle. The rug virtually plays games itself, visually, with the viewer, without the need for pieces or partners.

Cockatoos is the latest in Patterson, Flynn & Martin's series of rugs with animal motifs. Earlier examples have been *Ferocious Lion* and *Monkey Rug*. Arbitrarily combined are cockatoos



Coleman E. Adler & Sons, Inc.
722 Canal Street
New Orleans, LA 70130
Tel: (504) 523-5292

Armstrong's
150 E. Third Street
Pomona, CA 91766
Tel: (714) 623-6464

Brielle Galleries
707 Union Avenue
Brielle, NJ 08730
Tel: (800) 631-2156

Byerly's Gallery
3777 Park Center Blvd.
St. Louis Park, MN 55416
Tel: (800) 328-3975

Derbyshire's Craft Gallery
124 La Mirada Mall
La Mirada, CA 90638
Tel: (714) 522-2101

The Gazebo
529 Parkway
Gatlinburg, TN 37738
Tel: (615) 436-4064

Hummel Gift Shop*
Garfield Road
New Springfield, OH 44443
Tel: (216) 549-3728

Kruckmeyer & Cohn
309-311 Main Street
Evansville, IN 47708
Tel: (800) 457-3536

The Old World
130 The Quadrangle
2800 Routh
Dallas, TX 75201
Tel: (800) 527-7820

Maxine's Ltd.
6579 University Avenue
Des Moines, IA 50311
Tel: (515) 276-7204

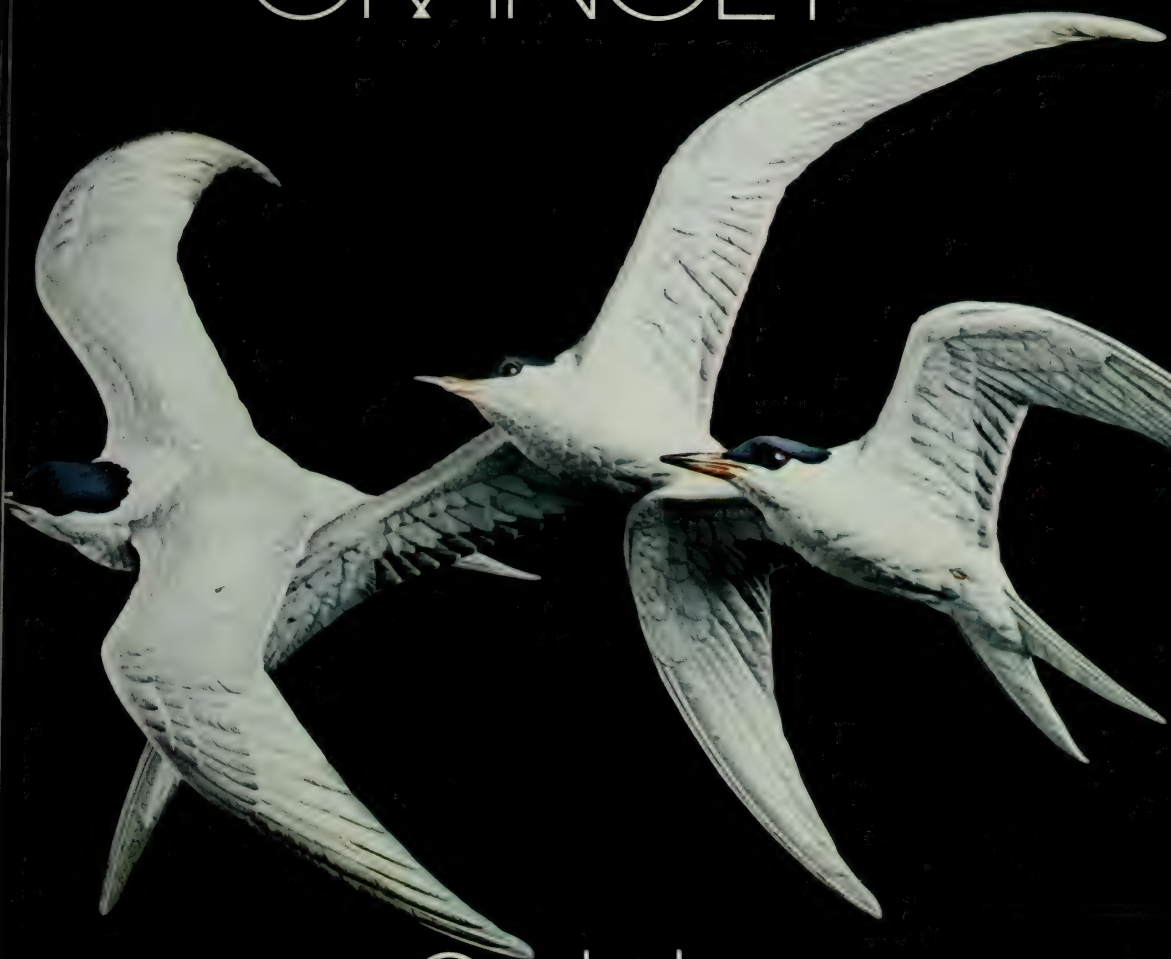
Exclusively distributed in the U.S. by House of Goebel, 350 Fellowship Road, Moorestown, New Jersey 08057. Also available in Canada.

*Not affiliated with Goebel

continued on page 168

GRANGET

Gunther



Goebel

Common Terns

(*Sterna hirundo*)

Art and nature soar to new heights of creativity in the exquisite new "Wings of the Wetlands" series from Goebel of West Germany. "Silver Wings," produced in a limited edition of only 300 pieces world-wide, is one of seven magnificent porcelain sculptures created by the world-renowned naturalist artist Gunther Granget. Each spectacular porcelain sculpture bears the famed Goebel hallmark and the artist's signature, along with the world-wide production limit.

"Silver Wings" suggested retail \$4850.

For a copy of the complete "Wings of the Wetlands" color catalog, kindly visit or send two dollars to the dealer of your choice.

continued from page 166

*Where else can you play 18
holes with Julius Boros...
while your wife plays mixed
doubles with Fred Stolle?*

*On an island in the Intracoastal
Waterway midway between
Miami and Ft. Lauderdale.*

*Apartments from
\$140,000 to \$600,000.*

*By appointment
(305) 935-0300.*

*Turnberry Isle
Yacht and Racquet Club*

This is not intended as a full statement. For complete details
refer to the prospectus or related documents available to purchasers.
This does not constitute an offer in those states in which an offer cannot be made.

billing and cooing, flying and preening, in a flower-filled border with a zebra-patterned center. Handwoven at the firm's factory in Spain, in a Savonnerie weave, the dramatic use of themes from nature contrasts with the restrained use of natural colors in many other contemporary rugs.

Nature as it has been tamed in art, rather than nature experienced, is the inspiration of three rugs of floral design at Stark Carpet as depicted in art. *Portuguese Petit Point* bears a strawberry pattern woven in Portugal

**Today's carpets... as
visually essential as earth,
water and desert.**

and suggested by a traditional French design. These strawberries appear as elegant *fraises* imagined by a lady of the ancien régime sitting at her embroidery frame. But however classic the detail, the pale copper green of the leaves is true to nature, and the clear linen color of the background on which each cluster of berries lies expresses a very modern notion of space and tone. The rug can be custom-made to any size. Two other rugs at Stark, woven in Rumania in a kilim tapestry manner, derive from classic flower carpets. Available in a variety of sizes, *French Aubusson Design* displays red roses on a green background, while *English Needlepoint Design* places nosegays in old-fashioned checkerboard squares.

Subtly designed and meticulously crafted, today's rugs and carpets are as visually essential in their spaces as the earth, water and desert sand from which so many of them borrowed colors and themes. Perhaps after all, today is not so far removed from Elizabethan days, when straw rushes were essential and were strewn on cool gray stone. □

Designs featured in "In the Showrooms" are available through interior designers.

An incomparable acquisition

An important Dutch kast in beautifully figured walnut with a fine, warm color. Exquisite shaping and splendid carving. The broad upper cabinet provides the spaciousness needed to display a fine collection of objets de vertu.

Holland, circa 1730.
Height, 92"; Width, 63";
Depth, 16".

Manheim Galleries

409 Royal St., New Orleans
504-568-1001

2520 Fairmount Ave., Dallas
214-742-2364

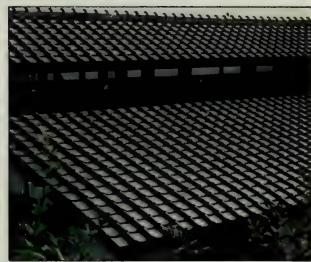
320 Decorative Center, Dallas
214-742-2364

(This Gallery for the Trade Only)



Brand 117

Classic Glazed Roofing Tile



Glazed roofing tiles are fireproof, resistant to wind damage and easy to install. These fine quality vitreous tiles are manufactured in three styles—each with a large selection of glaze colors and matching ornamental pieces.

Shown: Blue, Grass Green, Terra Cotta, and Silver. Also available: Turquoise, Orange Yellow, Moss Green, Maroon Pink, Purple, and White.

Custom colors upon request.

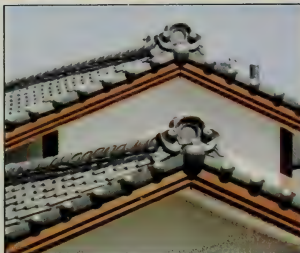


These hand-crafted glazed roofing tiles capture, in their shape and character, a subtle beauty that has evolved through the centuries as an art form. Now this most elegant roofing treatment is available to you through International Tile and Supply Corporation.

International Tile brings together a total package of glazed roofing, wall and floor tiles from around the world. Visit one of our showrooms and see how the harmoniously combined textures and hues of these tiles can add a touch of timeless beauty to your home.

INTERNATIONAL TILE & SUPPLY CORPORATION

1288 South La Brea Avenue, Los Angeles, California 90019 / (213) 931-1761
 Santa Ana (714) 540-0548 • Corona Del Mar (714) 759-0404 • Northridge (213) 886-8811
 Please send for our free brochure.





FINE ANTIQUE
FERAGHAN

Autumn surrounds this enclosed garden, where rose madder hues of dawn embrace a medallion of night colors. Here rare gem-like colors sparkle in lapis lazuli, emerald, and ivory. Vine tendrils and flowers surround the border and speak of treasured moments.

Circa 1860
One among thousands
from the J. H. Minassian
Collection.

13' x 9'

J. H. Minassian & Co.
THE EXCLUSIVE ORIENTAL RUG STORE

Our Service Department offers expert cleaning, repairing,
re-weaving, and free appraisals. We invite Decorator inquiries.

ORIGINALLY AND NOW AT THE SAME LOCATION SINCE 1901

LOS ANGELES • 401 SOUTH VERMONT • CA 90020 • TEL (213) 383-1397 • ZÜRICH • TEHERAN

In his later years, conversations with Lloyd Wright about his own studio/residence rarely touched upon the architecture. Instead, the younger Wright talked about the huge pine tree which grows out of and canopies the walled terrace which was an outdoor extension of his sitting-work room. Younger architects and art historians, searching here for a major source of "Art Deco," might indeed have wished him to talk about the studio's heavy cubist and Pre-Columbian forms festooned with organic motifs of poured concrete. But for Wright the pine tree was the dominant feature of his own home, not only symbolically—after all, he began his career as a landscape architect—but realistically. The tree purified the air; it sheltered the terrace; it softened the blows of Doheny Drive.

ATELIER WRIGHT

His own studio/residence, built in the late 20's, shows us still today how landscape and architecture should work together in an intensely urban setting. The setting is now available for lease for \$2,500 a month.



Photograph by Carlos von Frankenberg, Julius Shulman Associates



Bob Crane & Associates Realtor
From Cottages and Condominiums to Frank Lloyd Wright

Sunset West 7656 Sunset Boulevard, 874-3311

Los Feliz/Silver Lake 4640 Hollywood Boulevard, 665-1121



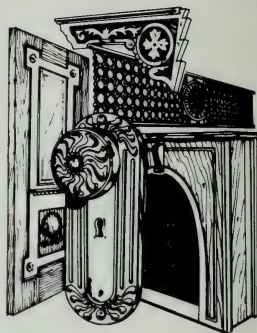
One of a kind originals, translucent, bas relief impressions of natural elements by California designer to the trade.

ALTHEA HARPER

Custom Designs in Plastics and Metals

116D Bryant Street, Ojai, California 93023
805/646 3641

Buy an era.



Come in and select a genuine Turn-of-the-Century architectural antique from our large collection.

the wall

ARCHITECTURAL ANTIQUES

950 Glenneyre Street, Laguna Beach 714 / 497-4000

Courtesy to the trade

MODULO BY MEDALLION

BOLD. DRAMATIC. CONTEMPORARY. OUTDOORS OR IN.

Unique modular sectionals for today's leisure life style. Just one of ten complete designer collections for residential or commercial environments. Thirty outrageous colours. Weather-proven aluminum frames, vinyl seating and plush cushions filled with 100% DUPONT[®] DACRON[®] HOLLIFIL[®] polyester.

Write today for free colour brochure and dealer or interior designer nearest you.
See why Medallion has been the trendsetter in leisure furniture for twenty years.

Medallion

East:

Post Office Box 520186

Miami, Florida 33152

Phone (305) 592-1661

West:

350 South 59th Avenue

Phoenix, Arizona 85043

Phone (602) 278-3521



Nothing Could be Finer...



Three dimensional Harris Chaucer, $\frac{5}{16}$ " x $13\frac{7}{16}$ " Exclusive.
Available in Guiana Teak, Black Walnut, White Oak, and Red Oak.

Sheer elegance! The natural beauty of Genuine Hardwood Flooring simply cannot be matched by any other type of floor covering. Wood floors add that extra touch of warmth, comfort, and friendliness so important to room settings. Down through the centuries, from palaces and mansions to offices and condominiums, nothing could be finer...than Genuine Hardwood Flooring!

Showrooms at Virginia Hardwood Company feature the finest brands of hardwood flooring in the world...with an almost limitless selection of colors, patterns, and textures.

We're the Best in the West...call us.

Virginia Hardwood Company

116 Railroad Avenue

Monrovia, California 91016

(213) 358-4594

8533 Production Avenue
San Diego, California
(714) 271-6890



wholesale only

236 E. Pima Street
Phoenix, Arizona
(602) 252-6818

Serving Southern California, Arizona, Southern Nevada, and Hawaii. Featuring Bondwood by Harris, Bruce Hardwood Floors, Dura Seal, CoreWood II, Michigan Maple Counter Tops, ParmaGrain, and Wood Mosaic.



Interiors by *Cannell & Chaffin*
RESIDENTIAL INTERIOR DESIGN • LOS ANGELES • NEWPORT BEACH • LA JOLLA



For information on how Cannell & Chaffin's Interior Design staff can create with you an individual, exciting interior design, write for complimentary 24-page color brochure or call our Design Service Director, Cannell & Chaffin, 3000 Wilshire Blvd., Los Angeles, CA. 90010; Telephone (213) 380-9111.

For collectors of precious bronzes. . .



This Remington masterpiece is a full-sized 28 1/2" high bronze recasting from the original.

"THE MOUNTAIN MAN" by FREDERIC REMINGTON

A full-sized recasting from the original.

This magnificent bronze, one of Remington's most famous, is a full-sized, hand-made, hand-patinated recasting from the original masterpiece. The Bronze Age masters used the identical lost-wax process specified by Remington himself. "THE MOUNTAIN MAN" is not a scaled-down replica or artist's rendition. "THE MOUNTAIN MAN" powerfully and elegantly personifies the fur trapper and his steed – in the rugged days of the early West. Now available in a very limited edition of 500 for those who love the finest in bronze; for those who marvel in the work of Remington, the world's most famous artist chronicler of the Old West. The edition will be poured individually to order, with all the patination and beauty of the original. Your bronze will be numbered and registered with The Bronze Age. To own this splendid bronze, please call – or send for a brochure explaining in full detail this extremely important first for the discriminating collector.

For more information, please call or write to:

the-bronze-age

4364 Piedmont Avenue • Oakland, California 94611
(415) 655-6116

The price: \$1,975. To be sure of owning "THE MOUNTAIN MAN" in this limited edition, you may send a deposit of \$395.00 now. Major credit cards honored. A five month payment plan can be arranged. (Re-purchase within six months by The Bronze Age guaranteed if you are not satisfied, for any reason.)

An investment in your quality of living.

*from the 18th century – Chantilly 12" plate and
Saint-Cloud covered pot in underglaze blue
with a George III bright-cut London teapot.*



the Globe Antiques

Member – Art and Antique Dealers League of America

529 Pine Street Seattle WA 98101 (206) 682-1420



MORGAN SHANNON

wallaby

7468 Girard Avenue, La Jolla, California 92037
714 459-1800



Bessarabian flower design.

Stark
CARPET

as displayed
Stark Chicago Showroom



Showrooms: D&D Building, 979 Third Ave., New York City; Chicago; Troy, Mich.; Los Angeles; San Francisco; Dallas; Houston; Miami; Boston.

Look for the Thomasville Mahogany Collection at these fine stores:

ARIZONA

PHOENIX
Lou Register
1701 E. Camel Back

TUCSON
Lou Register
2703 E. Grant Road

CALIFORNIA

BAKERSFIELD
Carousell Interiors
5600 California Ave

BELLFLOWER
Thompson's Furniture Co
16411 Bellflower Blvd

BEVERLY HILLS
W&J Sloane
9560 Wilshire Blvd

ESCONDIDO
Master Interiors
845 East Valley Parkway

FAIRFIELD
Preston's Home Furnishings
123 E. Travis Blvd.

FRESNO
Garrett Brothers
149 N. Fulton
Weinstock's
1st & Shaw

GLENDAL
Barker Brothers
144 N. Central Ave

HANFORD
Salmon's Fine Furnishings
112 E. 7th Street

HUNTINGTON BEACH
Barker Brothers
83 Huntington Center

LA MESA
La Mesa Furniture Co
8250 La Mesa Blvd

LODI
Heagerty Fosen
210 W. Pine Street

LONG BEACH
Carl's Furniture
1250 E. Pacific Coast Highway

LOS ANGELES
Barker Brothers
120 N. Robertson Blvd.
711 So. Flower Blvd

MONTREY
Furniture Square
425 Pacific

OAKLAND
Peck & Hills
701.56th Ave

ORANGE
Higgins Furniture Shops
155 S. Glassell

PASADENA
Barker Brothers
310 S. Lake

SACRAMENTO
Weinstock's
Downtown 3500 El Camino
Avenue

SALINAS
Fireside Maple Shop
1129 S. Main Street

SAN FRANCISCO
Furniture Gallery
100 7th Street
W & J Sloane
216 Sutter Street

SAN MARCOS
Rogers Interiors
1760 Descanso Avenue

SAN JOSE

Allens Furniture
40 S. Second Street

SANTA ANA
Barker Brothers
2522 N. Main Street

SANTA BARBARA
Henry Levy Furnishings
302 West Carrillo Street

SANTA CLARA
Eastern Furniture
1231 Cornstock Street
Russell's Furniture
1645 El Camino Real

SANTA CRUZ
General Furniture
1001 Pacific Ave

SANTA MONICA
Jack Joseph
1105 Wilshire Blvd

STOCKTON
Heagerty Fosen
136 S. San Joaquin

TORRANCE
Barker Brothers
4310 Artesia Blvd

UPLAND
Hottel's Upland Furniture
300 North Euclid Ave

VISALIA
Salmon's Fine Furnishings
2032 S. Mooney

WHITTIER
Barker Brothers
15345 East Whittier Blvd
Fowler Lehmer
15914 East Whittier Blvd

COLORADO

COLORADO SPRINGS
Home Furniture
326 S. Tejon

DENVER
Chevron Dist. Co
1637 W. 2nd St
Mid-West Furniture Co
9000 E. Hampden

GRAND JUNCTION
North Avenue Furniture
945 North Avenue

IOWA
CEDAR RAPIDS
Kenwood House
405 2nd St. S.E.

DES MOINES
Younkers Store for Homes
Merle Hay Mall
7th & Walnut

FORT DODGE
Terrace Hill Furniture
3357 East Highway 20

KANSAS

CANOE
Blackledge Furniture
213 W. 4th

HAYS
Weilerts
715 Main Street

TOPEKA
C.A. Karlan
900 Kansas Ave

WICHITA
Hortons
10915 West 54 Hwy

MINNESOTA

DULUTH
Bucks Furniture
1826 West Superior Street

EDINA
Gabberts Inc
3501 West 69th Street

FOUNTAIN
R. C. Drury Furniture

MANKATO
Landkammers Furniture
2nd & Walnut Streets

MARSHALL
The Furniture Place
411 West Main

MINNEAPOLIS
Fleetham Furniture
2910 Hennepin Ave

MOOREHEAD
Plunkett's Furniture
1901 1st Ave. No.

ST. PAUL
Northern Furniture
81 East 8th St

WAITE PARK
Randy's American Heirloom
Galleries
403 3rd St. N.E.

MISSOURI

CAPE GIRARDEAU
Walthers Furniture
502 Broadway

CHESTERFIELD
Decor Interiors Inc.
13476 Olive St

COLUMBIA
Milo H. Walz
2301 170 Drive N.W.

HIGGINSVILLE
A.H. Hoefler Int.
1914 Main Street

JEFFERSON CITY
Milo H. Walz
704 Madison

POPLAR BLUFF
Joe Helmer Furniture
2600 N. Westwood Hwy 64 N

ST. LOUIS
Craig Furniture Decorators
909 S. Brentwood

DE BASIO FERRY RD
Lammert Furniture
911 Washington Ave

7208 Well Avenue
Phillips Furniture
10525 Manchester

SPRINGFIELD
Paige Mulholland Co
331 E. Water St

MONTANA

CONRAD
Annots Furniture
11 4th Avenue South

NEBRASKA
FREMONT
Kavich Furniture
330 N. Main

LINCOLN
Armstrong Furniture
366 N. 4th

NORTH PLATTE
Whitaker's Furniture
209 E. 4th

OMAHA

Nebraska Furniture Mart
400 South 72
2205 Farnam

SCOTT'S BLUFF
Webbers Furniture

NEVADA

LAS VEGAS
Garrett's Fine Furniture
100 South Maryland Parkway

RENO

Reno Furniture
115 E. Moana Lane

NEW MEXICO

ALAMOGORDO
Furniture Plaza
901 White Sands

ALBUQUERQUE
American Furniture Co
Carlisle & Menaul

HOBBS
Miller-Waldrop Furniture
100 W. Bender

OREGON

BEAVERTON
Parker Furniture
10375 S.W. Beaverton Blvd

EUGENE
Rubenstein's Furniture Co
115 West 8th Avenue

SOUTH DAKOTA

RAPID CITY
Freed's Furniture
3645 Sturgis Road

UTAH

OGDEN
Bailey Furniture
1150 W. Riverdale Rd

PROVO
Carlwright Furniture
551 South State

SALT LAKE CITY
Forsey's
2970 Highland
Madsen Furniture
4650 Highland Drive

WASHINGTON

EDMONDS
Doces Furniture
24111 Highway 99

EVERSON
Hinotes Furniture

SPOKANE

Bell Furniture
W. 319 Riverside Drive

TUKWILA
Doces Furniture
17798 Southcenter Pkwy

VANCOUVER
Koplan's
1012 Washington St

HALLA WALLA
Drumheller Co., Inc.
1 W. Alder

YAKIMA
H. Schultz Furniture
411 W. Yakima Ave

WYOMING

CASPER
Plains Furniture
322 S. David

USE
US!

USE
YOUR
LABEL

name
address
city
state
zip

Please attach your Architectural Digest label here, or copy your name and address as it appears on your label in the space below.

All our services to subscribers are faster when you include that subscription label.

MOVING? Please give us 8 weeks notice. Attach your label when you send us the new address.

QUESTION OR COMPLAINT? We can give faster results when you include your label.

UNLISTING SERVICE. If you want your name left off our mail advertiser's list, just check the box below, send us the coupon and your label.

RENEWING? Check your label to be sure it's correct. By the way, your label shows the last issue in your current subscription in the top right corner. (Example MAR 78 means March of 1978 is the last issue you'll get.) For uninterrupted service, include your label with this coupon. Check the boxes below that apply.

WANT TO SUBSCRIBE? Check the boxes below and fill in the coupon. For **GIFT SUBSCRIPTIONS**, please use a separate sheet, and give us your instructions. (Outside U.S. and possessions, add \$20 per subscription.)

Please send a year's (10 issues) subscription to Architectural Digest at \$29.95.

☐ New Subscription ☐ Renewal
☐ Payment Enclosed ☐ Bill me later
☐ Change of address
☐ Do not give my name to mail advertisers who rent the Architectural Digest-subscribers list.

4 COA

Name _____

Address _____

City _____ State _____ Zip _____

Thomasville®

FROM THE INDOOR WORLD® OF **Armstrong**

ARCHITECTURAL DIGEST
P.O. Box 2415, Boulder, Colorado 80322

There are very few products in this world
for which there is no competition.



In cabinetry, it's Mutschler and it always will be.

*To receive your complimentary copy of Mutschler's portfolio
of cabinetry please write, Mr. Alan M. Kurzman in Nappanee.*

Mutschler, A Triangle Pacific Company, 302 South Madison St., Nappanee, IN 46550, (219) 773-3111



Danny Alessandro, LLC Edwin Jackson, Inc.

1156 Second Avenue, New York, N.Y. 10021

(212) 421-1928 (212) 759-8210

Member of Art & Antique Dealers League of America

18th Century sculpted mantel in Bresche d'Alep marble.

Mantel:

Length of shelf, 69" Width of shelf, 15" Height of shelf, 48"
Width of body, 68" Opening width, 53 1/4" Opening Height, 40 1/2"
Projection for facing, 9 1/4"

Subject to prior sale.

America's largest fireplace specialists since 1879

Also, antique and reproduction 18th century marble and wood mantels, club fenders, andirons, firescreens and hearth accessories.

The Collection.

Focal Point, the unquestioned leader in architectural accent through modern polymers, presents its award-winning collection of

cornice mouldings and other accents. Delicate beauty...incredible strength. Absolute integrity...pre-engineered installation.



FOCAL POINT INC.

There's far more to The Collection than moulding. Focal Point has prepared a catalogue featuring its recessed domes, niche caps, medallions, mantels, overdoor pieces, stair brackets and more. Your complimentary copy awaits your request. Ask for THE COLLECTION.

Dept. B1F 2005 Marietta Rd. N.W. Atlanta, GA 30318

FRANK STELLA



POLAR CO-ORDINATES

One of Eight Mixed-Media Images

Paper 38" x 38-1/2"

Editions 100

1980

PETERSBURG PRESS

17 East 74th Street New York, N.Y. 10021 212 • 249-4400

59a Portobello Road London W11 3DB 01 • 229-0105



Seat of Learning

Imagine that this Louis XV chair was your responsibility. How would you approach the restoration of so potentially fine and valuable a piece of period furniture? Are you confident that you could brief a craftsman to renovate seat and back in their original style with a suitable fabric and be sure that the work was true to the spirit of the original?

This type of restoration and conservation is an important feature of the Inchbald School of Fine and Decorative Arts One Year Course. The Course is designed to give students a substantial insight into the Decorative Arts—silver, furniture, ceramics and glass, and a sound introductory knowledge of architecture, painting and sculpture. Only 24 students are accepted on the Course which studies these subjects in historical periods, from the Middle Ages to the early 20th Century. The syllabus provides an excellent basic knowledge enabling students to select areas in which they have a special flair and equip them for future specialisation in academic work or the world of professional antique dealing.

London is the ideal base for this Course, allowing students to enjoy the wealth of resources that have made the city one of the world's foremost artistic centres. Accompanied visits to important museums, collections, exhibitions, historic buildings, sale rooms, dealers and workshops form an essential part of the time table.

For further information contact The School Secretary, Room AD1

The Inchbald School of Fine & Decorative Art 7 Eaton Gate, London SW1W 9BA Tel: 01-730 5508



Unique!

Beveled Glass Industries presents the warmth, beauty and excitement of hand-beveled, fully leaded glass for doors, windows, sidelights and design accents.

We are now offering a unique collection of coffee tables, end tables and a striking assortment of pedestals.

Only Beveled Glass Industries designs, manufactures and stocks more than one hundred sizes and designs... In stock for immediate delivery.

For detailed catalog of designs, send \$3.00 to your nearest distributor, or to our main office.

BEVELED GLASS INDUSTRIES

Showroom: Sp. 396, Pacific Design Center, Los Angeles

N.Y. Office and Showroom: 979 Third Ave.
D & D Building / New York, N.Y. 10022 / (212) 753-1380

General Offices: 900 N. La Cienega Blvd.
Los Angeles, CA 90069 / (213) 657-1462

Available from:

El Cajon, CA (714) 283-7286 ■ Ketchum, ID (208) 726-8141 ■ Tucson, AZ (602) 881-4363 ■ Denver, CO (303) 377-2140
Miami, FL (305) 854-6288 ■ Kissimmee, FL (305) 847-5062 ■ Jacksonville, FL (904) 268-8937 ■ Indianapolis, IN (317) 257-9351
Baton Rouge, LA (504) 293-6394 ■ Minneapolis, MN (612) 823-2949 ■ Reno, NV (702) 322-3333 ■ Paterson, NJ (201) 278-8500



OVERTURE: Door, DR1006. Matching Sidelight, DS2006



Naturescapes®



A dash of drama and beauty with dimension. A Naturescapes photomural adds the visual spectacle of nature to either the residential or contract environment.

These works by America's most renowned naturalist/photographers are reproduced on the highest grade synthetics.

A Naturescapes photomural is durable, dry-strippable and meets all commercial/institutional standards.

For full color brochure on the finest selection of photomurals available, please write:

Naturescapes Inc., Brenton Cove, Newport, RI 02840. (401) 847-7464.

Top: Tahoe, by Gerald French. 9' x 14'

Bottom: Beachcomber, by Michael DeCamp. 9' x 14'



Antoinette

One of the truly great petite patterns you'll find in Volume II of Warner's Little Prints Charming Collection. This new volume is a continuing series of diminutive designs that provide marvelous backgrounds for living. They are beautiful and versatile and dress up or down as you wish to use them. There are 26 designs in this new collection, in 3 to 6 colorways. Many patterns have coordinated fabrics. All the wallcoverings are pre-pasted, pre-trimmed and vinyl-acrylic coated. The New Little Prints Charming, Volume II books are available for inspection thru your

dealer or decorator now. They're fascinating reading. The Warner Company, 108 S. Desplaines
Chicago, Illinois 60606

Warner Wallcoverings

Chicago • Cleveland • Dallas • Detroit • Houston •
Kansas City • Milwaukee • Minneapolis • Pittsburgh •



LUXURY KNOWS ITS PLACE.

People who know luxury come to us for the compassionate service. And a host of luxurious little extras that only we can offer.

Like the luxury of a free loan car when the Mercedes you bought new from us is in for maintenance.

Like a full staff of hand picked master mechanics, affording you the luxurious peace of mind of knowing your car will be fixed right the first time.

Or like having us clean your windows

before you pick up your car. Small things which aren't really luxuries, but just plain good service. The kind of service you get from people who really care about you, before *and* after the sale.

We think our kind of treatment will matter to you if you're the type of person who buys or leases a Mercedes from us in Beverly Hills.



BEVERLY HILLS LTD.
THE PLACE TO BUY THE CAR.

8833 Wilshire Boulevard, Beverly Hills, CA 90211 • 213/659-2980



ORIENTAL FINE ARTS

ANTIQUES AND FURNITURE



MUTTON FAT WHITE JADE MOUNTAIN
12 1/2" x 12 1/2"

King's Art Gallery

529-531 N. La Cienega Boulevard
Los Angeles, California 90048
phone (213) 657-5063

Y. C. King & Sons

308 N. Rodeo Drive
Beverly Hills, California 90210
phone (213) 271-9049



The Kapalua Villas.

Rates are surprisingly affordable. Especially when you know that each Villa can accommodate four to six people, perfect for families and couples. Each has its own private lanai, contemporary kitchen, luxurious baths. And daily maid service.

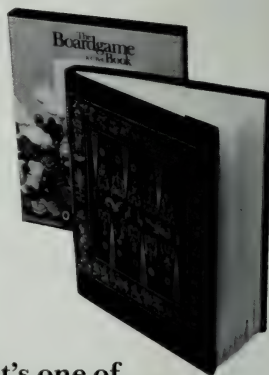
At Kapalua, you'll find thousands of acres of unspoiled land surrounding hundreds of acres of resort. Clear water bays and white sand beaches. The Golf Club, The Tennis Garden. And six of the finest restaurants on Maui.

If the Kapalua lifestyle intrigues you, call
1-800-367-5035, toll-free.



Kapalua

To Bed with Venus Anyone?



It's one of
The Boardgame Book's
nearly 90
fascinating games

The Boardgame Book, from the publishers of Architectural Digest, is an extraordinarily beautiful collection of some of the world's most intriguing games. Not only for the avid games player, it is for the history lover and art lover as well.

Fun and challenging games such as Go, Faro, Fox and Geese and interesting variations of Chess and Backgammon can be played right on the pages. The history of board games and detailed instructions for play are also included.

An attractive, durable slipcase protects the 160-page, 13 1/4" x 10 1/2" book and holds five large foldouts of unusual games that can double as distinctive wall posters.

The Boardgame Book is ideal—as a special treat for yourself or as a wonderful, original gift for valued friends.

Use the coupon below to order your copies at \$35.00 each.

The Knapp Press
P.O. Box 985
Hicksville, N.Y. 11802

FA3Aa

Please send me _____ of The Boardgame Book @ \$35.00 plus \$1.95 shipping & handling each. (Calif. residents add 6% sales tax.)

My check or money order for \$ _____ is enclosed.

Name _____

Street _____

City _____

State _____ Zip _____

Please allow 4-6 weeks for delivery.

Designed by Studio West Interiors, Rancho Mirage, Ca.
Home of Mr. & Mrs. Joseph Solomon



L.A.: 213-515-7163
Palm Springs: 714-325-1567
Newport Beach: 714-552-6201
San Francisco: 415-387-4590
Sacramento: 707-983-6707
Denver: 303-279-1555



SUNRISE WOOD PRODUCTS, INC.

Manufacturers of Fine Custom Shutters
1625 W. 144th St. • Gardena, CA 90247 213-515-7163



BLANC DE CHINE, INC.
109 S. Robertson Blvd.
Los Angeles, California 90048
(213) 274-9712

Ruby, emerald and sapphire cabochons
Philip Monroe designs of 18 karat yellow gold



PHILIP MONROE JEWELER

Registered Jeweler, Certified Gemologist, American Gem Society
527 Pine Street Seattle (206) 624-1531

Let's save energy now.



"This used to be a flourishing, gold-rich town. The people who lived here never thought it would end up like this."

But the gold ran out.

"Today we run the risk of losing something more precious than gold. Our country's energy. We waste a shameful amount of it.

"We can't afford to waste more time or more energy. We've got to start saving our resources today.

"Join me in an important new alliance of concerned Americans... the Alliance to Save Energy. Together we can make a significant contribution to the future of our country.

"For our children... and their children... Let's not blow it, America."

For a free booklet on how you can help save energy, mail the coupon below.



ALLIANCE TO SAVE ENERGY
Box 57200, Washington, D.C. 20006

I want to help save energy. Send me your booklet.

Name

Address

City State Zip

A Public Service of This Magazine
and The Advertising Council



Town or Country

Extensive selection of
Antique & contemporary
Persian rugs and flat woven
Kelims, by Soraya.

Soraya

Soraya Oriental Rugs
1025 Battery At The Icehouse
San Francisco, CA.
(415) 788-0777
Acquisition and Placement of Collector Rugs.





Introducing the finest
from France.....

CERABATI glazed tiles and bathroom fixtures.

EXCLUSIVE IMPORTERS OF CERABATI FAIENCE ROSERAIE

Wall: glazed wall tiles ROSERAIE
blue-green 8" x 8"
Sanitary ware: washbasin ERICA
blue-azure



la france imports inc.

2008 Sepulveda Blvd. • Los Angeles •
California 90025 • (213) 478-6000

COORDINATED PIERRE DEUX provincial fabric available
Ref. 1401-38, 15" wide, blue-green

THE QUEENS HEAD, INC.



Pine Dresser, circa 1850

A fine example from our extensive
collection of English pine.

250 Broadway,
Laguna Beach, Calif.
714-497-1791

BROWN & MADAYAN

ANTIQUE RUGS OF THE NEAR EAST

A GALLERY OF
ANTIQUÉ ORIENTAL RUGS,
NEAR EASTERN INLAID FURNITURE
AND RUSSIAN ICONS.

520% NORTH LA CIENEGA BOULEVARD
LOS ANGELES, CALIFORNIA 90048
(213) 652-3346



ARTHUR ELROD ASSOCIATES, INC.

850 North Palm Canyon Drive

Palm Springs, California

714 325-2593

HAROLD BRODERICK, A.S.I.D.

PHOTOGRAPHY BY: FRITZ TAGGART



hôtel de grande classe



L'ERMITAGE

BEVERLY HILLS, CALIFORNIA

9291 Burton Way, Beverly Hills, Ca. 90210 (213) 278-3344 For Toll Free Reservations in U.S. (800) 421-4306, Ca. (800) 282-4816

LUDOVICO DE LUIGI



edition 250

"Dream On A Notion With No Water"

19-3/4" x 27-1/2"

Limited edition of 250, lithograph on serigraph, signed and numbered in pencil by the artist, hand pulled at Studio Barbato, Italy.

Ludovico De Luigi's works are in the permanent collections of:

Peggy Guggenheim Foundation; Venice
Museo d'Arte Moderna, Venice
Museum am Ostwall, Dortmund
Museo de Arte Contemporaneo, Sevilla
Museo de Arte Contemporaneo, Granada
Niedersächsisches Landesmuseum, Hannover

To order send your check today for \$200 plus \$5 for shipping and insurance, or write for color brochure to:

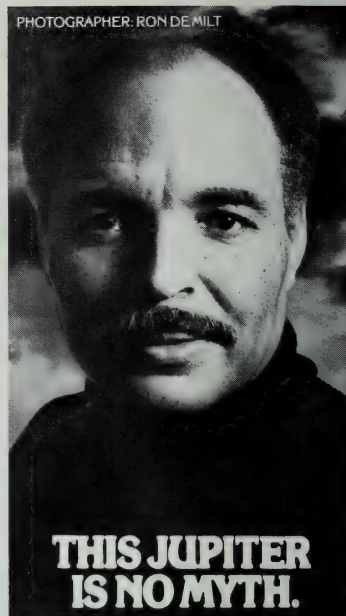
Chimaera Portfolio, 1025 5th Ave. (Suite B)
New York, N.Y. 10028 (212) 734-5564

Ludovico De Luigi is represented
in the United States by

Chimaera Portfolio

and in Europe by
Galleria d'Arte Moderna Ravagnan

PHOTOGRAPHER: RON DE MILT



**THIS JUPITER
IS NO MYTH.**

Jupiter: the mythological god of light, of the sky and weather.

But this Jupiter is no myth.

He's a man. And his name is Clyde Jupiter. Mr. Jupiter and his associates ensure the safety of nuclear power plants that supply electricity throughout America.

What makes Clyde Jupiter special is that he happens to be a graduate of a United Negro College Fund member school. So his contributions were made possible by yours.

In college he majored in physics. Today, he's Technical Assistant to the Director of the Office of Nuclear Regulatory Research, U.S. Nuclear Regulatory Commission, an agency that licenses and regulates nuclear power and materials.

When you give to the United Negro College Fund, you help support 41 private, predominantly black, four-year colleges and universities. Colleges that produce thousands of black graduates each year, who go on to become doctors, lawyers, teachers, scientists. People whose knowledge benefits you. Just like Clyde Jupiter's.

So support black education. Send your check to the United Negro College Fund, Box J, 500 East 62nd St., New York, N.Y. 10021. We're not asking for a handout, just a hand.

**GIVE TO THE
UNITED NEGRO COLLEGE
FUND.**

A mind is a terrible thing to waste.

A Public Service of This Magazine
& The Advertising Council

Ad
Council

**BROWN JORDAN
RATTAN**



Handcrafted elegance. Unmistakably Brown Jordan Rattan.

Prelude . . . The beauty of an original design. The quality of hand-woven rattan. To be admired . . . and used. For years.

Through leading stores and interior designers. Write for a free brochure and the address of your nearest dealer. Brown Jordan Rattan, Dept. MK042, P.O. Box 5688, El Monte, CA 91734

OBJECTS

Albert Hadley—The Designer's Choices

By David Halliday

ALBERT HADLEY cherishes his reputation as an interior designer who achieves his most successful effects by skillfully combining the functional and the decorative. As a partner in Parish-Hadley, Inc., he has been responsible for some of the most distinctive rooms in America, yet his style never veers from a cool and intelligent assessment of traditional values and modern needs. Perhaps this is why he has such firm and precise views on the matter of objects—their use and abuse.

"I think it's important to make very clear that there is a sharp distinction to be made between objects that are functionally necessary and those that are not," Mr. Hadley says. "In the first category, I would place such items as vases, candlesticks and silverware. And I firmly believe that it is the province of the designer—working closely with his client—to select those things. Now the second category, the decorative or personal object—the collector's items, if you



For designer Albert Hadley, the decorative objects that interest him most have both an unpretentious elegance and a touch of whimsy.

will—is a totally different problem, and I am much more likely to be guardedly neutral. I'm really not the sort of designer who enjoys buying pieces of this nature for a client. My theory is, unless you have the interest and the sense of excitement that a true collecting person has, then why bother? Simply live in a wonderfully direct, uncluttered way, and don't weigh yourself down with things that

you may not have a commitment to."

This sage unsentimental opinion is typical of Albert Hadley, and his own way of life is completely in accord with his principles. He happens to have a passionate interest in objects of all shapes, sizes and provenance, and those which—most winningly—usually possess an innate sense of humor or subtle whimsy.

"You have to have a love affair with the things you choose to live with," the designer contends. "I suppose that's my first requisite. And I think you have to be very unsnobbish about their origins. I've been known to stop my car and run a block to acquire some abandoned treasure on a New York sidewalk. If you have a sense of style, however, there will be a uniformity to your madness. Certain colors, textures, forms will be preeminent—and I like that. I think that a selective eye, a taste level, must be very focused indeed. Still, the world is too full of good things to be totally catholic in terms of choice,



A trio of alert 19th-century cast-iron rabbits live indoors now at Mr. Hadley's country house. Originally garden ornaments, others like them can be found in antiques shops.



The designer discovered this arch wooden cat sculpture at the Spook Farm Gallery, in suburban New Jersey.



Design the Shade you want with Levolor Weaves.

You'll love designing with Levolor Weaves. You get the look you want in the color you want. You also get the long wear they're famous for. First, select a weave style. Then team it with a color for the aluminum strips. There are over 100 Levolor colors to choose from. Do you want shades that roll up? Do you prefer Roman shades? It's your decision. Just as it is with the

shape of a valance, the choice of a trim. You never had such freedom before. You never had such beautiful woven shades before, either.

LEVOLOR®
Made better. Looks better.

For more information and a Levolor Weaves color sampler write Levolor Lorentzen, Inc. 720 Monroe St., Hoboken, N.J. 07030

Name _____

Address _____

City _____

State _____

Zip _____

CANADA



Victoria, British Columbia

Canada West

A TOUCH OF CLASS

Come and delight in delicious high teas, a touch of England set in a glory of flowers and sunshine. Experience Canada, for a few days or a long vacation. We're close.

Canada
SO MUCH TO GO FOR.

Exquisite



Fine French Furniture Catalog Available \$10.00

Edward Pashayan & Co., Inc.

305 E. 63 St., New York, N.Y. 10021 (212) 753-6507

Dallas: Gerald Hargett, Inc. (214) 747-4211 Houston: Gerald Hargett, Inc. (713) 626-3100

Los Angeles: C W Stockwell Co. (213) 659-9500 San Francisco: McCune (415) 956-3300

Chicago: Contact us for address.

OBJECTS

continued from page 178

and I admit that I have a very broad range of preferences! I also think of objects as artifacts—souvenirs of a period of your life that may have passed by, relics of a manic period in which you liked only fourth-century glassware, perhaps. A collection should be a record of your changing tastes, because I think that beyond a certain point—although your eye



This crane, from the Nelson Rockefeller Collection, reproduces a Mexican gourd sculpture.

may grow more shrewd and your editing capacity sharpen—personal taste doesn't change too radically. Once you've established a soft spot for certain colors or a particular way of representation, that preference is quite likely to stay with you."

None of Mr. Hadley's treasures exist in a vacuum—they are never acquired simply for the sake of acquisition. "Oh, the aesthetics of collecting means everything to me," he comments. "When I add something to a room, it has to conform to a wider sense of order and design. To be effective, one must manipulate, play, create a rhythmic skyline. The most interesting rooms I'm aware of are those with a trace of theatricality,

a sure, knowing touch," he elaborates.

Combining theater with restraint is what the designer does so superbly. He is never afraid, however, to make a big statement when necessary. "I prefer to put all my eggs in one basket, rather than scatter them in the grass and hope they'll be discovered one by one," is the way he disarmingly explains it. Mr. Hadley



Mr. Hadley admires this steel hand sculpture from Karl Springer, Ltd. for its quiet strength.

also believes that the secret of a successful assemblage of objects lies very much in how they are integrated. He suggests that even if he himself may not intrinsically care for a particular genre, he can accept and enjoy someone else's vision of the world if it is arranged with wit and obvious enjoyment. "Creating your own personal world of magic is what counts, no matter how idiosyncratic it may seem to others," he says.

Mr. Hadley's world—the part of it he chooses to reveal—is surprisingly simple, almost naïve. But then, he is a believer in the straightforwardly honest, the unpretentious—a conclusion only the most sophisticated or

continued on page 182

CANADA



Jasper, Alberta

Canada West

AT YOUR SERVICE

Canada is full of nice surprises. Cities that border on beautiful wilderness, luxury under the pine trees. Come treat yourself well in Canada.

Canada
SO MUCH TO GO FOR.



DESERT MYSTIQUE! From Tropitone

An undeniably seasoned collection of outdoor comfort by Tropitone. Beautifully styled with an elegance and simplicity that is as refreshing as an oasis. Just one of fourteen groups of fine casual furniture offered in an endless array of colors. Send \$3 for our full-color 48-page catalog and the name of your nearest dealer. See why people say, "Tropitone. Probably the finest."

Tropitone **East:** P.O. Box 3197
Sarasota, FL 33578
West: 17101 Armstrong
Irvine, CA 92714

tropitone

CANADA



Winnipeg, Man.

Heartland Canada, Manitoba/Saskatchewan

A WIDE OPEN WELCOME

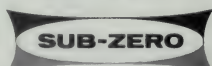
Cross the world's most welcome border, and leave your worries behind. Swim and fish in the crystal lakes and enjoy lively cities of Canada's Heartland. So friendly and so near.

Canada
SO MUCH TO GO FOR.



The beautiful look in home refrigeration

True built-in refrigeration made especially for the home. Fits flush with standard base cabinets. Accepts front and side panels to match any decor. Choose from side-by-side, over-&-under (freezer on bottom), all refrigerator, all freezer and under-counter models. Ice makers and complete adjustable storage in all units. Units up to 30 cu. ft. capacity. Every unit is factory tested for total performance before delivery. Available in Canada.



Send 25¢ for colorful brochure.
SUB-ZERO FREEZER CO.
P.O. BOX 4130, MADISON, WI 53711
608/271-2233

OBJECTS

continued from page 181

the most uncomplicated tend to arrive at. For example, he has acquired an admirably self-contained and charming wooden cat. "It was carved by Milan Popovic, a self-taught Yugoslav artist, now living in this country. It caught my eye one day in the country, and I had to have it. The first impulse, if it's one of affection, is very much how I tend to make my purchases. It's quite primitive, of course, but really quite subtle."

Mr. Hadley also discusses a somberly elegant sculpture of a human hand. "I picked it because I admired

Albert Hadley believes in the straightforwardly honest, the unpretentious.

its quiet strength. It's almost alive, forceful—with that confident open palm. I like objects that have a statement to make, that lead you immediately to a conclusion: 'Yes, I want that,' or 'No, not for me.' It's that quick take, that rather immediate understanding that is established between the object and its future owner—certainly what I felt here. I've always been fascinated by hands, and this one really caught my imagination," the designer explains.

"There are a few observations I would like to make about this piece," he says of an exotic-looking bird. "This is a reproduction of a Mexican folk art sculpture, which was originally two gourds joined together to represent a crane. I admired the piece and it was given to me—which always presents an interesting dilemma for a person with strong individual taste. How does anyone ever buy for us? We either like something enough to buy it ourselves, or we don't, in which case, why should anyone else give it to us? In this instance, I was very happy to receive this creature.

"I'd also like to say something about reproductions, since I'm always being asked my opinion on the

subject. Let me say that informally I break down the question into two parts. The first part is 'serious' reproductions: oil paintings, elaborate French furniture. I must admit I have trouble with those; grandiose or very intense work seldom makes sense, reproduced. But the second part of my answer is positive. I think it's perfectly fine to reproduce simple things: folk art pieces, glass and china. I would much prefer to see a young person buy good reproduction chinaware than a mediocre modern set. All of which leads me back to the

"It's perfectly fine to reproduce simple things."

— *Albert Hadley*

crane! Yes, I do approve of reproducing something so witty and deft."

Finally, Mr. Hadley talks about "three old friends": nineteenth-century cast-iron rabbits, originally garden ornaments, which have long since found a home indoors in the designer's country house. "They're a tongue-in-cheek choice," he observes with a smile. "I consider them part of my 'scrapbook' of objects, a kind of history of my life defined by the treasures I've accumulated over the years. Actually, there's nothing too unusual about these fellows. I would imagine others like them can still be found in antiques shops; they were certainly mass-produced in their time. Who knows, they may even be considered enough of a 'hot item' to be reproduced," he adds.

It is always with a mixture of wryness and intelligence that Albert Hadley approaches his life and his work. And both of these qualities are burnished to a satisfyingly deep and permanent twinkle, in his own choices of objects. "If you always choose something you genuinely like, it will inevitably balance out in the end," he says—a dictum borne out by his own collection. □



HINSON & COMPANY
WALLPAPERS AND FABRICS

DESIGNED FOR READING

Revered Photographers in Review

By Charles Lockwood

AS WITH ANY ART, photography has its fervent admirers and its dedicated collectors (*International Art Market*, page 148). An increased interest in the art of photography has resulted in a spate of new books on the subject. Today there are almost as many books on photography and on revered photographers as there are books on art and artists. And why not? Photography, like few art forms, is based on the ability to reproduce an image many times. Whereas the images of paintings in books often suffer in the reproduction, a photographic image in a book is practically identical to the original.

The World of Atget, by Berenice Abbott; 210 pages, 180 photographs. Paragon, G.P. Putnam's Sons, New York, 1979. Few Frenchmen have depicted Paris and its environs more realistically or sensitively than photographer Eugène Atget, and *The World of Atget* is a stunning collection of his best images: the city's old mansions, ragged street vendors, boats on the Seine, sagging seventeenth-century houses on narrow alleys, shop windows filled with merchandise, the parks around royal palaces, even random bits of sculpture on buildings.

In her affectionate and thoughtful text, Berenice Abbott, a noted photographer in her own right, recalls the first time she saw Eugène Atget's work in 1925 at Man Ray's studio in Paris. "Their impact was immediate and tremendous. There was a sudden flash of recognition—the shock of realism unadorned. The subjects were not sensational, but nevertheless shocking in their very familiarity. The real world, seen with wonderment and surprise, was mirrored in each print. Whatever Atget used to project the image did not intrude between subject and observer."



Edward Weston: *His Life and Photographs* reflects the photographer's love for natural forms as seen here in this extreme close-up of a seashell.

The photographs included in *The World of Atget* have this same powerful impact, and they carry the observer back into Atget's time and place. A paneled salon at the *Château de Maisons-Laffitte* looks impressive until it is realized that the room is completely empty of furniture, the paneling has split in several places, and the gilt on the carving has begun to peel off. In the photograph of the Quai d'Anjou on a misty morning, Atget captures a sense of stillness at this early hour, and even the feeling of dampness hanging in the air.

Several days after seeing Atget's photographs in 1925, Berenice Abbott met the man in his fifth floor garret. Atget, she writes, "... was slightly stooped, tired, sad, remote, appealing." He had been a sailor, an actor, and a painter before he became a photographer at the age of forty-two in 1899. Like van Gogh and Cézanne, he was unappreciated by his contemporaries and sold many of his photographs for less than a franc each. Berenice Abbott's budding friendship with Atget was cut short by his death in 1927, but she rescued his collection from almost certain

destruction. Now his vintage photographs sell for up to \$10,000.

The World of Atget is a hauntingly beautiful book, and it transmits the art of fine photography through such subjects as Paris "... her old churches, her monuments, her miseries and her treasures." As Berenice Abbott writes, Eugène Atget "will be remembered as an urbanist historian, a genuine romanticist, a lover of Paris, a Balzac of the camera."

Henri Cartier-Bresson: Photographer, foreword by Yves Bonnefoy; 324 pages, 155 photographs. A New York Graphic Society book, published by Little, Brown & Company, Boston, 1979.

From the photographs he has taken between 1929 and 1979, Henri Cartier-Bresson, the world's most famous living photographer, has selected just 155 images for publication in this book. Some photographs are historic moments, such as the frenzied *Sale of gold in the last days of the Kuomintang, Shanghai, China, 1949* or *Trafalgar Square on the day of George VI's coronation, London, 1938*, where a man sleeps on the ground, oblivious to the excited people around him.

Other photographs that Henri Cartier-Bresson has chosen for this book portray people being themselves, revealing their inner thoughts and emotions through an expression, or expressing an unintentional allegory on humanity. With this philosophy, Cartier-Bresson avoids the usual formal portrait. In one photograph, Alberto Giacometti, the sculptor, rushes around his studio in a frenzy of creative activity. In another, Collette stares into the camera, her head at a slight angle, her index finger to her lips, while her nurse-companion stands in the shadowy background, looking sideways at some object.

In almost every image in this book,

The Radial designed by Stanley Jay Friedman



BRUIET'ON

NEW YORK 475 Park Avenue • D&C Building • CHICAGO 315 Northwestern Hall • DALLAS 200 Decorative Center

continued from page 184

Cartier-Bresson has captured what he calls the "decisive moment," that split second when composition and meaning come together for a beautiful yet significant image. According to Yves Bonnefoy, who in the foreword gives an insight into Cartier-Bresson, the man and the photographer, recognizing these accidents of chance and catching them on film is second nature to Cartier-Bresson,



This gnarled tree, a favorite subject, is shown in Edward Weston: *His Life and Photographs*.

and he has traveled all over the world with his Leica—its shiny metal parts discreetly covered with black tape—taking some of the twentieth century's finest photographs.

Edward Weston: His Life and Photographs, by Ben Maddow, afterword by Cole Weston; 300 pages; 208 photographs. Aperture, New York, 1979.

Edward Weston: His Life and Photographs is a book about the man who changed the way many of us look at our world. In Weston's own words, his genius was the "ability to re-create his subject in terms of its basic reality, and present this re-creation in such a form that the spectator feels that he is seeing not just a symbol for the object, but 'the thing itself' revealed for the very first time . . . a

The height of luxury in New York City
soars 46 stories over Central Park.

*The
Park Lane
Hotel*

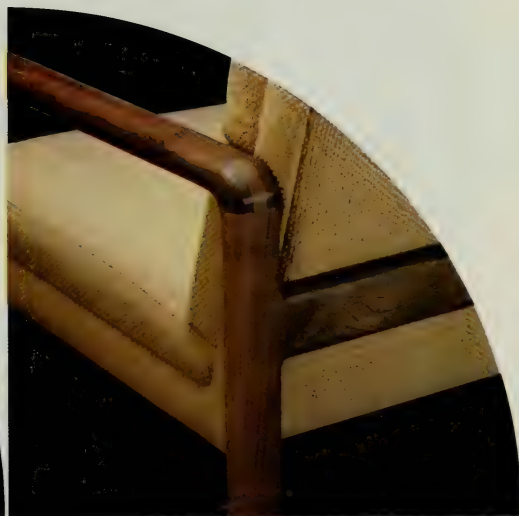
A HELMSLEY HOTEL

36 Central Park South, New York, N.Y. 10019
(212) 371-4000

PANORAMIC VIEWS • LAVISH APPOINTMENTS • COLOR TELEVISION • REFRIGERATORS
INDIVIDUAL CLIMATE CONTROLS • DE LUXE SERVICE • PARK ROOM RESTAURANT
AND BAR • THE PARK LANE BALLROOM • MOTOR ENTRANCE AND GARAGE

continued on page 188

Modern Mode. Unmistakable symbol of quality.



Modern Mode,
Incorporated,
land, CA 94621
415-568-6650
v York, Chicago,
San Francisco
Atlanta, Boston,
Dallas, Denver,
Detroit, Houston,
Angeles, Miami,
Philadelphia,
Seattle



Galerie Art Nouveau Art Déco

38, rue de Lille
75007 Paris

(1) 261.18.90
&
(1) 296.26.57

*Greatest choice
of furniture,
glass and art objects
from 1900 - 1930*

Galerie du Symbolisme

25, rue de Lille
75007 Paris

(1) 261.23.90

*Important choice
of symbolism and
"belle époque"
paintings & posters*



International suppliers to the trade.
We purchase unique collections and unusual single objects.

DESIGNED FOR READING

continued from page 186

heightened sense of reality . . . that reveals the vital essences of things."

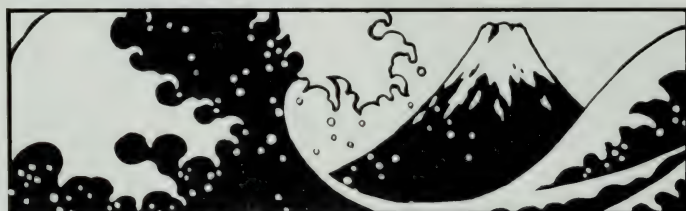
To find these basic forms and energies, Weston took extreme close-ups of seashells, peppers and squash, sometimes using four-hour exposures. Everyday vegetables, like the famous *Pepper No. 30*, became works of art, with sensuous curves, smooth surfaces and deep colors. But "the monumentality of these natural forms" is only part of Weston's innovation with the seashell and vegetable, as Ben Maddow observes. The other attraction of these photographs, Mr.

Weston was one of America's most original, gifted photographers.

Maddow writes, is "the particular light, almost an inward luminescence, that he saw implicit in them before he put them before the lens."

Edward Weston loved the West's unspoiled countryside and vast spaces, Ben Maddow points out, and whenever possible he went traveling to photograph sand dunes, gnarled tree trunks, farms, clumps of flowers, and the wind-buffed Pacific coastline. Occasionally Weston also sought out the romantic and the picturesque, as when traveling through Louisiana in 1941, he photographed *Woodlawn Plantation* in an exquisite state of decay. A dusty black car sits under the Greek Revival portico, weeds have taken over the front lawn, and grass is growing out of several gaping windows. In the warm, moist Louisiana climate, this once noble plantation house has become a melancholy ruin, much like the time-battered remnants of classical Greece and Rome, which had inspired its architect over 100 years earlier.

Edward Weston was one of twentieth-century America's most original, most gifted photographers, and Ben Maddow's book is a testament to Weston's creative achievement. □



Free tour information to the Orient is at your fingertips: 800-835-2246, Ext. 131

JAL takes you to the Orient you want to see. With dozens of tours from the heart of Japan to the isles of the Pacific.

An example: Orient Escape tour, 21 days for \$2286. Visit Tokyo, Kamakura, Hakone, Kyoto, Bangkok, Singapore, Bali and Hong Kong. Stay in deluxe hotels, enjoy full American breakfasts, and dine-around program. Also comprehensive sightseeing with a local host escort. And in Japan, travel on the Bullet Train.

For information on all of JAL's Happy Holidays Tours, call the above toll-free number,* see your Travel Agent, or mail this coupon.

Rates based on double occupancy and economy air fare from the West Coast and are subject to change. Additional charge for June-October peak season.

*Continental U.S. only, except KA.

Please send me details of the tours checked below.

Japan Air Lines
P.O. Box 10618
Long Island City, New York 11101

The way we are
is the way we fly.

JAPAN AIR LINES

- ☐ Orient Escape #2001
☐ Other Happy Holidays tours



Name

Address

City State Zip

My travel agent

AR0680



MANUEL CANOVAS

THE FABRIC COLLECTION

D & D BUILDING, 979 THIRD AVENUE, NEW YORK, NY 10022 (212) 688-5611



The most civilized hotel in New York. Maybe the world.

The Regency Hotel

Park Avenue at 61st Street, New York, N.Y. 10021. (212) 759-4100

Rare Stamps As An Investment



Choice condition stamps have been a consistently fine investment over the years. During the past 25 years rare stamps have outpaced inflation, real estate, interest paid on savings accounts, and the stock market. In fact, stamp prices have performed at a level unequalled by any other form of investment known to us. \$1,000 spent on an average group of selected stamps in 1948 would have increased in value to \$73,000 by 1979.*

* Source: Scott Standard Postage Stamp Catalogue.

Joseph Kardwell Inc.

21 East 40th Street
New York, N.Y. 10016

AD-06

Please send me complete details on your Rare Stamp Investment Program.

Name _____

Street _____

City _____ State _____ Zip _____

Member: American Philatelic Society, American Stamp Dealers Association.

PREVIEWS

Coming Next— in July/August



Architectural Digest Visits:
MR. & MRS. RALPH LAUREN
in the simplified serenity of
their New York City apartment
designed by Angelo Donghia.

INTERIOR DESIGNS

The Château de Castille, a Neo Classical fantasy in Languedoc revitalized by Dick Dumas.

Pamela Banker lends the grace of chinoiserie to the comfort of a Manhattan apartment.

In Florence, Anna Maria Papi animates her 18th-century palazzo with modern art and accoutrements.

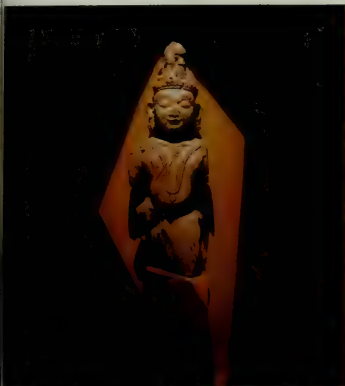
Noel Jeffrey gives a luxe interpretation to streamlined minimalism in New York City.

A contemporary Beverly Hills setting artfully devised by Marion D. Laurie for Mr. and Mrs. Mel Dorfman.

Sr. and Sra. Diego Arria's romantic Gingerbread House, conceived by Oliver Messel, on the island of Mustique in the Grenadines.

PREVIEWS

ARCHITECTURAL DIGEST



The Collectors:
Mr. and Mrs. Adrian Zecha's
'wide-ranging art collection
in Hong Kong' with a
'background by Jun Alday.

SPECIAL FEATURES

Gardens:

The rugged subtropical
grandeur of Tresco Abbey
in the Isles of Scilly.

Architecture:

Peter de Bretteville's elegant
use of machine aesthetic
for a hilltop house overlooking
Los Angeles.

Historic Interiors:

Untouched by time—a Frances
Elkins interior in a home
designed by David Adler—
in Lake Forest.

Art:

Languid sirens—the
enchantment of the odalisque.

Antiques:

The fragile enduring beauty of
glass from the Classical world.

AND MORE—

Hennessy V.S.O.P.

Richer. And, of course, costlier.
For the very good reason that it is
blended from the Cognacs of more
than 70 select vineyards, all of which
lie within France's two pre-eminent
Cognac districts, Grande Cham-
pagne and Petite Champagne. Truly,
the world's most civilized spirit.



HENNESSY COGNAC, 80 PROOF, IMPORTED BY SCHIEFFELIN & CO., N.Y.



LIVING ART

Working with clients is a
learning process for us.
The better we get to know
you — what you like, the
happy experiences in your
life, the forms, spaces and
textures that please you
— the more of your per-
sonality the design will
express. A truly success-
ful expression of land-
scape are is an extension
of your lifestyle.

That's why our clients tell
us that their gardens, their
patios, their lawns and
grounds look better each
year... that they appre-
ciate and live within them
more as time goes on.
This, to us, represents the
living art of landscape
architectural designs.

James M Chadwick Associates
LANDSCAPE ARCHITECTURAL DESIGN

131 West Main Street, Los Gatos, CA 95030 (408) 374-8657
88 Whitcomb Avenue, Hingham MA 02043 (617) 749-4868

Pure Gold



From Malaysia, American International is proud to offer you a unique jewelry item. In this far away country where the only fine jewelry traded is 22 Karat or 91.5% pure gold, these necklaces are treasured for both fashion and investment.

They are stunningly cut, carved and polished into a gleaming piece of fine jewelry by our goldsmiths. Durable enough for everyday wear, beautiful enough for any occasion, it is designed to be a neckchain of classic grace and beauty.

Fashions may change but true quality never goes out of style, it transcends time. This jewelry item is destined to be a timeless pleasure to wear and a priceless asset to own, long after ordinary chains have departed from the scene. It sets you apart from the rest. Truly a rare opportunity for you to own and enjoy this heidloom jewelry. You won't see this original hand-sculpted design from any other source.

Each eighteen inch necklace weighs ten grams or fifteen grams. To fully appreciate the true elegance of this item it is available to you on a fourteen day approval basis. The price of the ten gram necklace is \$496.00 each and the fifteen gram necklace is \$595.00 each. The price is a fraction of what this exquisite piece would cost if it were available in a retail store.

For a basis of comparison, we highly recommend that you visit a fine jewelry store and inquire about an 18 Karat, solid gold, (not gold-filled or gold plated) eighteen inch handmade necklace. Then, take a second look at our 22 Karat gold necklace and you will concur there is no comparison.

Don't delay, call or write now for early delivery. Your order will be shipped registered and insured postpaid in a beautiful gift case lined with velvet.

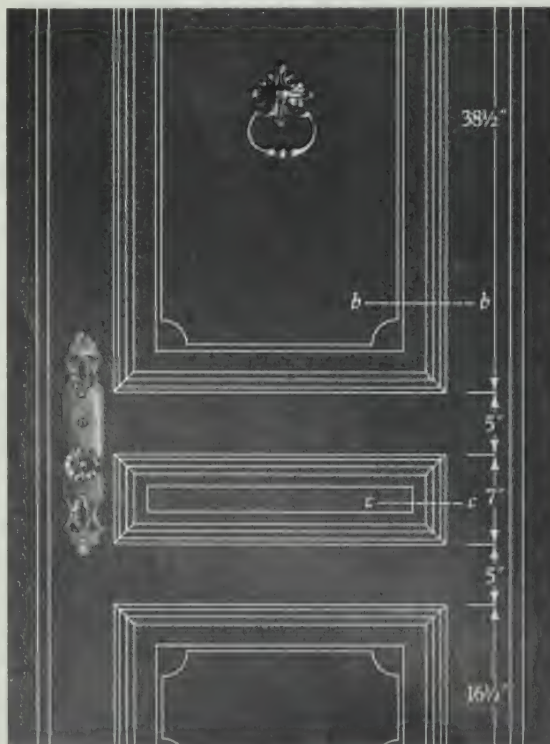
AMERICAN INTERNATIONAL
154 Rumstick Road, Barrington, R.I. 02806

Call Monday through Saturday, 1pm. - 9pm. (E.S.T.)
401-245-7806.

The above necklace carries a one year warranty. Due to fluctuations of gold prices on the world market, American International reserves the right to withdraw this offer or alter the price at any time without notice.

Send personal check, Money Order, VISA, MasterCard or American Express number, expiration date and phone number. In Rhode Island add 6% Sales Tax. Limited quantity available. Offer expires Dec. 20th, 1980.

22 Karat



Accessories so exceptional, an entire home could be designed around them.

The decorative hardware and accessories you choose can be the finishing touch. Or the finish.

For well over a century, P.E. Guerin has specialized in the former. Offering faucet sets, door knobs, pulls, finials, fixtures and more...in thousands of variations. Many of which you've never seen before and will never see anywhere else.

We'll even work with you to custom-design whatever you have in mind. But first, see what we have in mind...in our catalog. Send \$4, your name and address, to: P.E. Guerin, Inc., Box AD-2, 23 Jane St., N.Y., N.Y. 10014.

When it comes to artful design and superb craftsmanship, we wrote the book.

P.E. GUERIN, INC.

At home in the finest homes...
for 120 years.



Uncle Louie won't make you feel like a tourist when you visit Hawaii.

He'll give you a hand when you arrive at the new Prince Kuhio Hotel at Waikiki.

And it won't be palm up. Because although Uncle Louie has no previous experience being a doorman, he has sixty years experience being a Hawaiian. And being Hawaiian means something pretty special as far as he's concerned.

It means a big smile.

And a greeting.

And trying to make you feel like family instead of a tourist.

That's not what we taught him. That's what being

Hawaiian taught him.

It's called the "Aloha Spirit." And it's an "un-touristy" spirit that's reflected in other members of the staff, and in the hotel itself.

We've got Italian marble bathrooms instead of Polynesian flaming torches. Natural flowered gardens instead of glaring flowered wallpaper. Woolen carpeting instead of wooden tikis.

We've got a Doorman who'll treat you like family. A Bell Hostess who'll treat you like an individual. A Maitre'd who'll treat you like a gourmet. A Social

Director who'll treat you like a world traveler. An Assistant Manager who'll treat you like a friend. A Reservations Clerk who'll treat you like royalty.

But they all have one thing in common.

They won't treat you like a tourist.

Another nice thing.

Even in the peak winter/spring season our average room rents for under \$50 a day.

Which is a very "un-touristy" way of doing things.



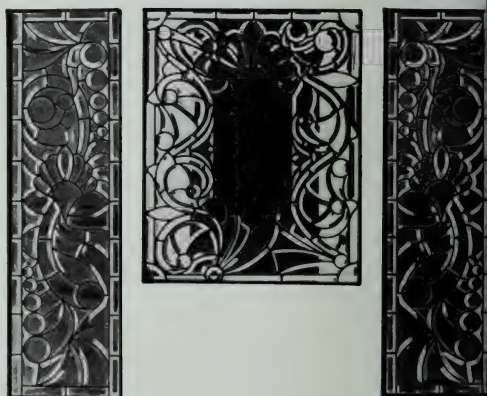
AT WAIKIKI

We'll treat you like a guest, not a tourist.

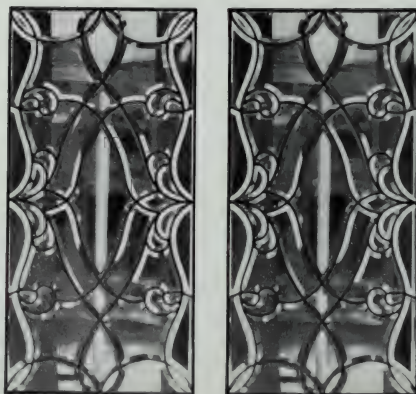
See your travel agent or call 800 547-8810. In Oregon call 800 452-8960

Managed by the Village Green Corporation.

ANTIQUE WINDOW ART



Specialists in American turn-of-the-century stained and beveled glass, windows, doors, entrance sets, side lights, door lights and ceilings.



Our showrooms and catalogue offer hundreds of windows, doors, and entrance sets as well as signed lamps and chandeliers by Tiffany, Steuben, Gallé, Quezal, Handel and Pairpoint.

SEND FOR OUR CATALOGUE

The Country Flower • 422 East Hyman • Aspen, Colorado 81611 • 303/925-6522

All items subject to prior sale.

Hanson Galleries is proud to
present a major West Coast
Calder exhibition.

Original gouaches,
sculptures, lithographs, and
tapestries.

Exhibition June 14-July 11

Opening reception:
Saturday, June 14, 7 pm to
10 pm.

HANSON GALLERIES

2800 Leavenworth San Francisco, CA 94133 (415) 673-6063
229 Royal Street, New Orleans, Louisiana 70130 (504) 566-0816

ALEXANDER CALDER



Alexander Calder
Gouache 1967
43½" x 29½"

Exclusive Importers of French Country Furniture.



Beau Sejour



1832 Sepulveda Boulevard
Los Angeles California 90025

(213) 477-3069
(213) 477-3060

A Public Service of This Magazine
& The Advertising Council



**Dionne Warwick thought
Red Cross was
only about hurricanes.**



"True. I always thought of Red Cross as a kind of rescue force in times of disaster and little more.

"Then I learned that in towns and cities across America, Red Cross gives the kind of help to individuals that you rarely hear about, because it doesn't make headlines in the newspaper.

"Red Cross, for instance, helps elderly people get to doctors' appointments... and even to the store. They help veterans get back on the track. They teach kids to swim... and how to save lives.

"I found out that if you added up all the different humanitarian jobs Red Cross does in different towns, the number comes to over 100!

"That's why I'm helping to keep Red Cross ready. And why I hope you do, too."



SOME SERIOUS NOTES ON MOVING.

By Victor Borge

When you move, make sure your mail arrives at your new address right after you do.

The key is this: Notify everyone who regularly sends you mail one full month before you move.

Your Post Office or Postman can supply you with free Change-of-Address Kits to make notifying even easier.

One last serious note. Use your new ZIP Code.



**Don't make your mail come looking for you.
Notify everyone a month before you move.**

©USPS 1980



Keep Red Cross ready.

**At last available to collectors
in a new and enlarged edition:**



*"One of the most significant art
publications of this century"*

*Thunderbird holding Avanyu. One of the sacred pictures connected with the Snowbird ceremony. By Miguel Martinez.
One of the 50 fine Pueblo Indian paintings from the portfolio.*

PUEBLO INDIAN PAINTING

Pueblo Indian Painting is a classic, celebrating the ceremonial symbolism of the Pueblo Indian. The portfolio contains 50 paintings by leading Pueblo artists.

Originally published in 1932, *Pueblo Indian Painting* has now been re-issued with a new introduction by the noted American Indian art historian Jamake Highwater.

Copies of the original edition now sell in the rare book market for \$5,000.* This new and enlarged edition faithfully recreates each of the 50 color plates utilizing a special six-color offset lithography process. The prints are then varnished to insure maximum brilliance of color.

Pueblo Indian Painting is more important now because most of the original paintings have been lost. The unique *pochoir* (hand-stenciled) effect of the original portfolio is

preserved by the finest contemporary printing processes and materials.

LIMITED TO 750 COPIES SIGNED
AND NUMBERED BY
MR. HIGHWATER.

The text is by the late Dr. Hartley Burr Alexander of Scripps College. The portfolio measures 16" x 20" and is an exact facsimile of the 1932 edition including paper and binding. All plates used in the creation of this fine edition have been destroyed and no more copies will ever be available.

"Folio's reproducing these monumental Indian paintings surely constitutes one of the most significant art publications of this century. The opportunity to own such remarkable reproductions of Pueblo artists is a rarity."

*Dr. Carl Dentzel, Director
The Southwest Museum*

GUARANTEED REPURCHASE AGREEMENT: Folio Inc. will willingly repurchase your signed and numbered copy of *Pueblo Indian Painting* anytime within one year of your date of purchase for the full purchase price. Thus your investment in this portfolio is fully protected.

ORDER INFORMATION: You are advised to order now. To own *Pueblo Indian Painting* is to own an authentic classic of Native American art. Collectors are already reserving copies this fine limited edition. We therefore urge you to order your portfolio now, to avoid disappointment.

TO ORDER, CALL TOLL FREE: 800-528-7393. In Arizona call collect: (602) 941-9348. Issue price: \$500. You may purchase your copy of *Pueblo Indian Painting* by check, money order, credit card, C.O.D., or in four monthly payments of \$125.* We urge you to take prompt action. Write Arnold Horwitch, President, *Folio Inc.*, Dept. At-1, 4201 N. Marshal Way, Scottsdale, Arizona 85251.

*Arizona residents please add 5% sales tax.

*Source: Sun Dance Books, Hollywood, CA
member, Antiquarian Booksellers Assoc. of America)



It Begins In Your Imagination.

It's *Harris Stripe*. It's designed in our studio. It's power and handwoven in our California workshop from 100% wool.

It can be re-created as a

rug or carpet. With any color and width stripe. And any color background. Or, if you prefer, we can create an original design. Exclusively for you.

Decorative Carpets, 8687
Melrose Ave., Los Angeles,
Calif. 90069. 213/878-0878.
And 151 Union St., San
Francisco, Calif. 94111.
415/391-3222



DECORATIVE
CARPETS, INC.

Limited edition functional sculpture in glass

Deep-etched glass sculpture, signed and numbered.

For more information,
complete portfolio, and representative in your area,
please call or write:

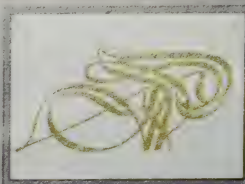
Farallon Studios / Foot of Spring Street
Sausalito, California 94965
415 / 332-2222

©1980, Farallon Studios

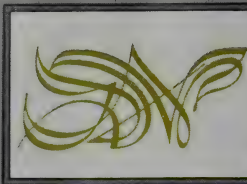


"Cygnet Table"
Design by Cebe

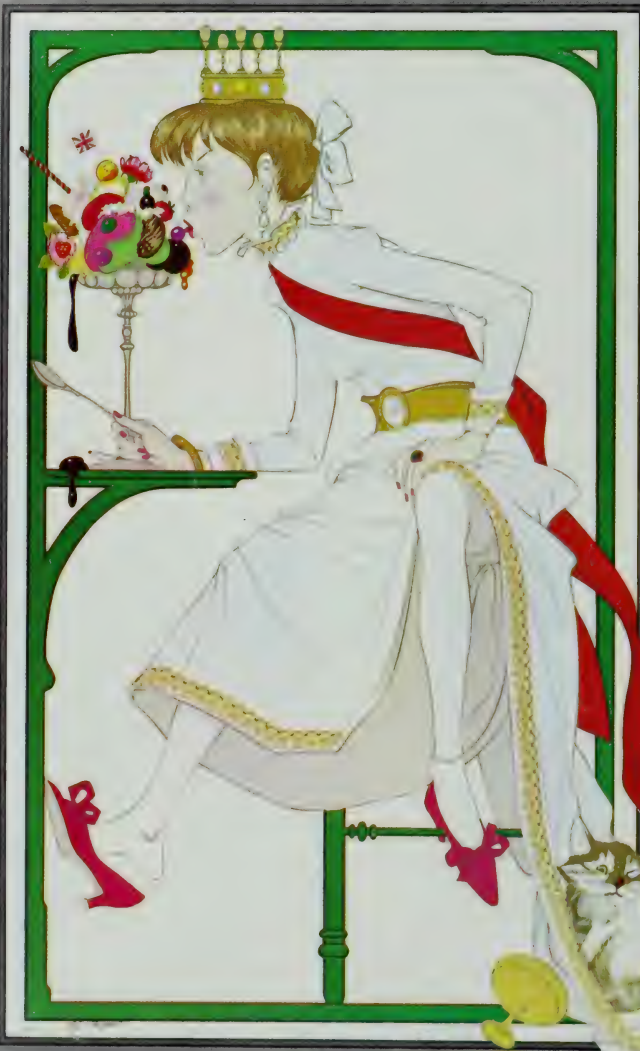
FARALLON
STUDIO



hilippe



oyer



Princess
ELODIE
and the
ICE
CREAM

pencil signed
& numbered
Original
Lithograph
edition 325
25"x33" image

Exclusive International Publishers

EDWARD WESTON GRAPHICS

PARIS · LOS ANGELES · NEW YORK · MILAN

19355 Business Center Drive, Northridge, California 91324 (213) 885-1044

149 Mercer Street, New York, New York 10012 (212) 226-4141

Complete EWG color catalog available — send \$10.00 domestic — \$15.00 foreign

MARBRO PRESENTS "LES VIGNES"

CELEBRATING OUR
47th
ANNIVERSARY



PHOTOGRAPH BY ART WALDINGER

A fine European porcelain double gourd vase delicately encompassed by a blossoming vine relief precisely applied over a subtle Blanc de Chine body. A Marbro original designed to enhance your home.

MARBRO ORIGINALS ARE AVAILABLE THROUGH FINE FURNITURE
STORES AND PROFESSIONAL INTERIOR DECORATORS

For pertinent details, please write Marbro Lamp Company, Executive Offices and Factory Showrooms,
1625 S. Los Angeles Street, Los Angeles, California 90015.

PERMANENT SHOWROOMS: San Francisco, *Western Merchandise Mart*; Dallas *Decorative Center*;
High Point, 329 No. Hamilton

Contact our Los Angeles office for dealers information throughout the United States and abroad.



**A Beautiful Reflection
On Dining.** Elegantly designed, mirrored glass place mat. The 12" x 18" octagon shaped mat has a fine beveled edge with a protective felt backing. \$17.00 each (minimum order of four, includes postage). Please enclose card for gifts.

*Guaranteed satisfaction.
3-4 week delivery.*

Hinsdale
COLLECTION

P.O. Box 2136, Austin, Texas 78768
Toll free numbers: 1-800-531-5255
(In Texas) 1-800-232-9146



Detail from fine 17th C. Japanese Screen. One of many in our stock.

GRACIE

Oriental Wallcoverings, Art & Antiques Since 1898
D & D Bldg., 979 Third Avenue
New York, N.Y. 10022 (212) PLaza 3-5350

Available through interior designers or architects

READER'S DIRECTORY

**A listing of the designers,
architects and galleries
featured in this issue.**

Pages 60-65:

Jack E. Lowrance

401 South Windsor Boulevard
Los Angeles, California 90020

212/933-7164

Pages 66-69:

Juan Montoya

Design Corporation

80 Eighth Avenue
New York, New York 10011
212/242-3622

Pages 70-75:

Acquavella Galleries, Inc.

18 East Seventy-ninth Street
New York, New York 10021
212/734-6300

Fischbach Gallery

29 West Fifty-seventh Street
New York, New York 10019

212/759-2345

Hirschl & Adler Galleries

21 East Seventieth Street
New York, New York 10021
212/535-8810

Kennedy Galleries

40 West Fifty-seventh Street
New York, New York 10019
212/541-9600

The Lefevre Gallery

30 Bruton Street
London W1, England
01-629-2250

Vose Galleries

238 Newbury Street
Boston, Massachusetts 02116
617/536-6176

Pages 82-89:

Elinor Arnason

Roxbury, Connecticut 06783
203/354-5414

150 East Sixty-first Street

New York, New York 10021
212/888-6423

Pages 90-97:

Jacques Grange

Didier Aaron et Cie
32, avenue Raymond Poincaré
75116 Paris, France
1-727-17-79

AUBURN

W.L.

THE LEGEND LIVES



The quality of hand craftsmanship and the technological expertise of modern engineering have joined to re-create a masterpiece of automotive excellence; The Auburn W.L., the most sought after motor car of the '30s. ■ The classic flowing lines, the proud nose and elongated boattail, the graceful flying lady adorning its long, low hood, the mirror finish of its hand rubbed burled walnut dashboard, the lustrous glow of its custom two-tone exterior bespeak the striking elegance and style of the Auburn W.L. It stands alone, an unparalleled achievement in motordom. ■ While faithfully reproducing the classic lines and flawless design of the 1935 original, Vintage Autoworks further enhances the perfection of this strikingly attractive motor car by utilizing state-of-the-art mechanical, electronic, and structural systems in both the two passenger Speedster and four passenger Phaeton. ■ Over 400 man hours are required to produce each custom vehicle by hand, using only premium materials. The elegant interior is handsewn in Bridge of Wier hides, the most costly of vat dyed glove leathers. Every fitting is solid brass or stainless steel, chrome plated four times for enduring protection against pitting or peeling. The convertible top of handsewn canvas is precision fitted to laminated oak bows to prevent flapping or excessive sound vibrations. ■ Each Auburn W.L. is equipped with a new General Motors V-8 engine, and a Cadillac turbocharger,



designed for total performance and handling, while delivering 24 miles per gallon. Combining unchallenged power with effortless driving, the Auburn W.L. offers long term reliability and ease of maintenance with a 36 month, 36,000 mile extended warranty serviceable at any G.M. dealership. All federal safety standards are exceeded, all emission controls met. ■ After one hundred and

fifty different systems checks, the Auburn W.L. is driven by an engineer for a minimum of 25 miles before it is deemed road worthy. ■ Production of the Auburn W.L. is limited to two hundred vehicles of the marque per year, assuring the consummate quality and attention to detail that is expected of such luxurious transport. ■ Each Auburn W.L. will bear its owner's name on a gold plaque affixed to the dashboard. The plaque will also include the limited edition number and its marque assuring exclusivity and quality of investment. ■ Awaken the spirit of the past when the automobile was not merely a mode of conveyance, but a state of mind. ■ Complete the coupon below to receive a detailed brochure and information package describing the concept of the Auburn W.L. Or join us for a glass of champagne at our factory showroom where the Auburn W.L. proudly awaits your personal inspection. Upon purchase your air fare will be fully refunded. ■ The Auburn W.L. isn't built for everyone. It is not intended to be. The legend lives.

Vintage
AUTOWORKS
INCORPORATED

6615 Norton Avenue ■ West Palm Beach, Florida 33405 ■ (305) 585-6037 ■ Miami (305) 932-0515

Enclosed is \$10.00 for the complete Auburn W.L. information package.

Vintage AUTOWORKS INCORPORATED

6615 Norton Avenue ■ West Palm Beach, Florida 33405 ■ (305) 585-6037 ■ Miami (305) 932-0515

Name

Address

City/State/Zip

Home Phone Office Phone

(area code)

(area code)

NEW YORK AT



The
connoisseur's
hotel.

15 East 69th Street
at Madison Avenue,
New York City 10021,
212-535-2000.

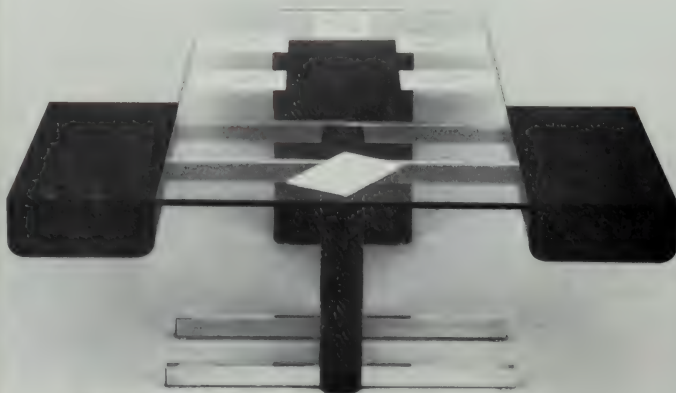


TRUSTHOUSE FORTE HOTELS

THE WESTBURY

KAGAN

VLADIMIR KAGAN DESIGNS



NEW YORK 232 East 59 Street MIAMI 39 East Inc. HOUSTON Waltham Martin, Inc. 170 Decorative Center
DALLAS Waltham Martin, Inc. 220 Oak Lawn Plaza LOS ANGELES Cahill-Ruben, Ltd. 471 Pacific Design Center
SAN FRANCISCO Cahill-Ruben, Ltd. 164 Galleria Design Center SEATTLE Cahill-Ruben, Ltd. 238 Design Center N.W.
PHILADELPHIA Rodal Design Collection 104 Marketplace CHICAGO Toll Free (312) 454-0094

READER'S DIRECTORY

continued from page 194

Jacques Grange

32 East Sixty-seventh Street
New York, New York 10021
212/988-5248

Pages 102-107:

Joseph Copp, Jr.

11950 San Vicente Boulevard
Los Angeles, California 90049
213/826-1913

Pages 114-121:

Marco Zanuso

Via Laveno 6
20148 Milan, Italy
02-40-40-312

Pages 122-127:

William Gaylord & Associates

1555 Pacific Avenue
San Francisco, California 94109
415/441-1000

Pages 128-133:

Alberts-Langdon, Inc.

126 Charles Street
Boston, Massachusetts 02114
617/523-5954

Alice Boney

535 Park Avenue
New York, New York 10021

Folklorico

436 University Avenue
Palo Alto, California 94301
415/328-6760

The Gallery

32 Malaga Cove Plaza
Palos Verdes Estates,
California 90274
213/375-2212

Johnstone-Fong

1710 Locust Street
Philadelphia, Pennsylvania 19103
215/732-8376

J. Robert Scott & Associates

8727 Melrose Avenue
Los Angeles, California 90069
213/659-4910

Pages 134-139:

Maxine Smith

Celia Cleary

P'zazz

720 Holmby Avenue
Los Angeles, California 90024
213/275-9064 □



Antique Silk Sene
Unique design 6' x 4'3"



Antique Tabriz
Exceptional quality 12' x 9"



Antique Farehan
Precise design 6'9" x 4'5"



Semi Antique Kashan
Extremely fine weave 7' x 4'11"



Antique Mirasalli
Very early piece 5'1" x 3'6"



Antique Chinese
Excellent color 8' x 6'



Antique Sarouk
Superb quality 6'8" x 4'6"



Semi Antique Kashan
Delicacy of pattern 10' x 7'4"



New Isfahan
Silk foundation 12'3" x 8'8"



Semi Antique Serapi
Distinctive pattern 12' x 10'



New Chinese
Extra fine 100 line 9' x 12'

Oriental Rugs

NEW, SEMI-ANTIQUES AND ANTIQUES
FOR THE DISCRIMINATING

Owning an antique, semi-antique or fine new rug is a majestic experience.

Our knowledge and expertise have built an inventory of unparalleled quality and taste.

At the Fred Moheban Rug Company, helping you select a classic rug has been our custom for many years.

The surrounding photographs are just a few examples of the extensive variety of scatters and room sizes.

WE ARE CONTINUALLY ADDING TO
OUR EXTENSIVE COLLECTION OF FINE ORIENTAL RUGS
PLEASE CONTACT US FOR YOUR SPECIAL NEEDS

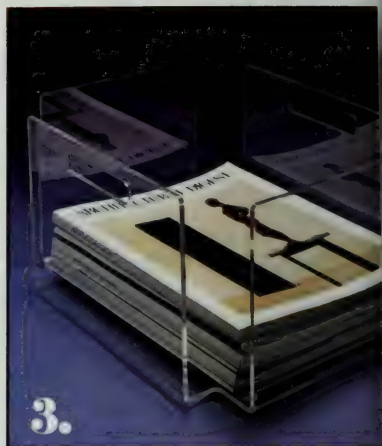
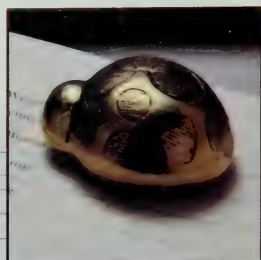
Fred Moheban Rug Co.

295 FIFTH AVENUE • 6th FLOOR • NEW YORK, N.Y. 10016
(212) 725-2076 • 725-2077

2.



1.



3.

1. This ladybug won't fly away! Good thing this ladybug paperweight is right at home wherever you need our charming desk accessory imported from this Orient.
#40763 Brass Ladybug Paperweight \$7 (1.00)

2. How does your garden grow? You'll know exactly with our Garden Book. This 5-year diary includes space for complete plant care records from planting times to feeding and pruning. Plus you'll find grids for garden diagrams and a records section for purchased plants. 9 1/2" x 8 1/2" format.
#40766 Garden Book \$22.50 (1.75)

3. Handily designed for storage. Keep your magazines handy and make our new durable magazine bin. Accommodates 12 x 10" x 1 1/2" size. Holds most magazines.
#00148 Magazine Bin \$25 (2.50)

4. & 5. Ancient treasures, recreated for you. Antique design. Country Ming pattern. Ceramic and fish-lid bowl in versatile Shikware to use alone or as containers for anything from plants to flowers and more! Cachepot is 1 1/2" H x 6" Diameter. Fish-lid bowl is 1" H x 4 1/2" Diameter.
#40767 Cachepot \$50 (2.50)
#40768 Fish-lid Bowl \$30 (1.75)

6. The Architectural Digest Slipcase. Your copies of Architectural Digest are easier to handle and store in our slipcase. Two cases protect 12 full-year issues in office-book with padding, weather-resistant cover, and gold-stamping on cover and spine make them by year with easy access to 143 stamp and numbers for quick reference.
#00149 Slipcase \$795 (1.50)

7. A clear case for storage. It was to see that our 12 full-year issues are protected and your Architectural Digest is always at hand. Clear plastic holds one year.
#00150 Clear Slipcase \$20 (1.90)



6.

7.

S

ARCHITECTURAL DIGEST

800-421-4448

IN CALIF. CALL

800-252-2071

BY PHONE

ARCHITECTURAL DIGEST

8.

Architectural Digest Back Issues and Collectors' Is-
Order Now! Quantities are limited and orders will
 be filled on a first-come, first-served basis. Each back issue is
 priced at \$10, including shipping and handling. (Sales tax not applicable.) To order, indicate
 selection on the convenient checklist and order form.



9.

Now and bound to please. Now, every issue of Ar-
 chitectural Digest for 1979 is beautifully bound in a two-
 volume set. These collectors' editions, in navy blue
 cloth-bound editions, are stamped in gold.

Bound Editions, 1979 set/2 \$50 (incl.)

Bound Editions, 1978 set/2 \$60 (incl.)

Bound Editions, 1977 set/2 \$70 (incl.)

B A C K I S S U E S

- **08004 APRIL 1980** Architectural Digest Visits Mr. and Mrs. Neil Simon, The Collectors, The Vi-
 cenza Villa of Evelyn Kelly Lambert, Historic Houses, The Homes of George Sand
- **08003 MARCH 1980** Architectural Digest Visits Henry Moore, Mrs. Gilbert Miller's House at
 Oyster Bay, Architecture, Charles Moore in California
- **08002 JAN/FEB 1980** Architectural Digest Visits Françoise Sagan, Splendor at Jodhpur, His-
 toric Houses, Waverley Plantation
- **07912 DECEMBER 1979** Architectural Digest Visits Deborah Kerr, Architecture, William Morgan
 A Sumptuous Parisian Townhouse, Historic Houses, Gunston Hall
- **07911 NOVEMBER 1979** Architectural Digest Visits Giancarlo Piretti, Los Angeles Home of
 Harry Nilsson, An Estate in Montecito
- **07910 OCTOBER 1979** Architectural Digest Visits Princess Margaret, Country House in the Tyrol
 Sykes Place Plantation, Overlooking Lake Geneva
- **07909 SEPTEMBER 1979** Architectural Digest Visits Geoffrey Beene, Victor Hugo's Island Re-
 treat, India's Lake Palace, The Collectors' Queen Elizabeth II
- **07905 MAY 1979** Architectural Digest Visits Bobby Short, Gardens, Ninfa Gardens, Lazio, Italy
 Thomas Jefferson design for James Monroe, Oak Hill, Castle Howard, George Howard Resi-
 dence, Yorkshire, England
- **07904 APRIL 1979** Architectural Digest Visits Lillian Gish, House of Legend, Bella Vista The
 Collectors' Old Battersea House
- **07903 MARCH 1979** Architectural Digest Visits Marc Bohan (of Christian Dior), Gardens
 Moshe Dayan, Tel-Aviv, Historic Homes, The Estate of Mrs. Lytle Hull in Staatsburg, New York
- **07902 JAN/FEB 1979** Architectural Digest Visits Joan Miró, Mediterranean Mood, Contempo-
 rary Design for the Olympic Tower, Home of the Late Mrs. Marjorie Merriweather Post
- **07812 DECEMBER 1978** Architectural Digest Visits Dr. Seuss, Chalet in the Snow, Historic Homes
 Culzean Castle in Scotland, Echoes of Old Los Angeles, Orton Plantation
- **07811 NOVEMBER 1978** Architectural Digest Visits Robert Indiana, A Retrospective of Emile-
 Jacques Ruhlmann, Petworth House in Sussex, Architecture, William Turnbull, Jr.
- **07810 OCTOBER 1978** Architectural Digest Visits Joseph Alsop, The Enchantment of Acapulco
 Château de Hautefort in Périgord, Designer Valerian Rybar in Portugal
- **07809 SEPTEMBER 1978** Architectural Digest Visits Andy Williams, Washington Mrs. David
 Bruce, A Small Villa near Saint-Cloud, Historic Houses, England's Stratfield Saye
- **07808 JULY/AUG 1978** Architectural Digest Visits Roy Lichtenstein, La Maison de Saussure in
 Geneva, Art Déco Adaptation in New York, The Ventana Inn at Big Sur
- **07806 JUNE 1978** Architectural Digest Visits Hubert de Givenchy in Paris, Traditional Charm in
 Beverly Hills, The Treasures of Liechtenstein Castle, Paul Rudolph's Architecture for a Private
 Residence on Long Island, The Saga of an Irish Country House
- **07805 MAY 1978** Architectural Digest Visits Barbara Streisand in Manhattan, Country Life in a
 London Townhouse by TS Parr, A House of Fantasy for Actress Yvette Mimieux
- **07803 MARCH 1978** Architectural Digest Visits Mr. and Mrs. Hal Wallis, Tony Duquette's Resi-
 dence, Baroque Fantasy in Old Silent Screen Studio, Pandora Astor's London Apartment
 Designer Harry Hinson in East Hampton
- **07802 JAN/FEB 1978** Architectural Digest Visits George Cukor, Lee Radziwili's Designs for Her
 Beach House in Southampton, Christina Onassis' Chalet in St. Moritz
- **07712 DECEMBER 1977** Architectural Digest Visits The Empress of Iran, Sutton Place Townhouse
 Architecture, Aurelio Martinez Flores in Brazil

Quantity _____ Back Issues @ \$6 each = _____

C O L L E C T O R S ' I S S U E S

- | | | |
|------------------------------|-------------------------------|-----------------------------|
| — 07908 JULY/AUG 1979 | — 07704 APRIL 1977 | — 07703 MARCH 1977 |
| — 07906 JUNE 1979 | — 07711 NOVEMBER 1977 | — 07312 NOV/DEC 1973 |
| — 07708 JULY/AUG 1977 | — 07710 OCTOBER 1977 | |
| — 07706 MAY/JUNE 1977 | — 07709 SEPTEMBER 1977 | |

Quantity _____ Collector's Issues @ \$10 each = _____

ARCHITECTURAL DIGEST S E L E C T I O N S O R D E R F O R M

Name _____		5 Digit Product #	Item Description	Quant	Item Price	S & H ()	Subtotal
Address _____							
City _____							
State _____ Zip _____							
Expiration Date _____							

Please fill in the five digit product number
 for ordering information including subtotals
 and total. Indicate your name and address in
 boxes provided. Then clip off this order form,
 with your check in an envelope and mail to:

Dept. AM60

Architectural Digest Selections
 Higuera St., Culver City, CA. 90230



To order call TOLL FREE 800-421-4448
 Mon.-Fri. 7AM to 8PM,
 Sat. 7AM to 1PM Pacific time.
 In California call 800-252-2071.
 Credit card orders only.

Please allow six weeks for shipment. Items may be shipped separately. Offer good in the U.S.A. only.

Subtotal \$ _____

Add 6% tax if delivered in Calif. \$ _____

Grand Total (payment enclosed) \$ _____



Karges

FINE CABINETMAKERS SINCE 1886

THE KARGES FURNITURE COMPANY, INC. EVANSVILLE, INDIANA 47710

Bermuda. Get away to it all!



"There's a peacefulness and serenity here in Bermuda, a pace that's very low key. It's a place to unwind."

Peter and Sheridan Danforth on the Danforths' third visit to Bermuda.

"We got into Bermuda about twelve o'clock and within three hours we swam, fished and just plain relaxed."

"We spent some time with the Reverend Nesbitt at the old Devonshire Church. It was a lovely experience."

"You don't worry about your kids on this island. And there's so much to keep them busy here."



See your travel agent or write Bermuda, Dept. 507
630 Fifth Avenue, N.Y., N.Y. 10020 or Suite 1010, 44 School St., Boston, Mass. 02108
or 300 North State Street, Chicago, Ill. 60610



There may still be places on earth
where Grand Marnier isn't offered after dinner.

For free recipe booklet, write Carillon Importers, Ltd., 745 Fifth Avenue, New York, New York 10022. Product of France. Made with fine cognac brandy. 80 proof.

ARCHITECTURAL DIGEST

THE INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN

JULY/AUGUST 1980 \$3.50





Henredon. For those who value excellence

SEP 20 1990



Henredon may be seen in many fine furniture and department stores. We invite you to write for the names of those nearest you. Please enclose \$4.00 for catalogues on our Scene One and Upholstered Furniture collections shown.

Henredon, Dept. A-70, Morganton, N.C. 28655.

TABLE OF CONTENTS

July/August 1980



COVER: View from a New York apartment designed by Noel Jeffrey. The photography is by Jaime Ardiles-Arce. Featured on page 50.

Letters from Readers	10
People Are the Issue	16
Guest Speaker M.E.K. Fisher—One Verse of a Song	26
Russell Lynes Observes Baiting the Museum Trap	36
Collector's Close-up	46
International Art Market Collecting Original Posters	146

Antiques Notebook A Family Tradition	154
In the Showrooms A New Spectrum of Fabrics	162
Objects Robert Bray and Michael Schaible The Designers' Choices	170
Previews	178
Reader's Directory	180

INTERIOR DESIGN

With Grand Panache Designing Interiors for Fine Art and Generous Hospitality	50	Interior Design by Noel Jeffrey, ASID New York City
On Mustique The Tropical Charm of the Gingerbread House	58	Architecture by Oliver Messel Caribbean
Manhattan Maisonette Subdued and Traditional Grace	64	Interior Design by Pamela Banker New York City
A Tuscan Canvas Contemporary Apartment in a Florentine Palazzo	114	Italy
A Feeling of Symmetry Functional and Harmonious Setting in Southern California	120	Interior Design by Marion D. Laurie Beverly Hills
Auras of Fantasy The Singular Magic of the Château de Castille	132	Interior Design by Dick Dumas France

ART AND ANTIQUES

Antiques: Ancient Glass	80	Man's Most Fragile Artifacts Preserved
Art: Paintings of Odalisques	126	Visual Homage to Pampered Women

SPECIAL FEATURES

Architecture: Peter de Bretteville	72	Los Angeles
Historic Interiors: Frances Elkins	86	A Surviving Example of the Noted Designer's Work Illinois
Gardens: Tresco Abbey	92	A Small Atlantic Paradise off Lands End The Isles of Scilly
Architectural Digest Visits: Mr. and Mrs. Ralph Lauren	98	Interior Design by Angelo Donghia New York City
The Collectors: Riches of the East Mr. and Mrs. Adrian Zecha	108	Interior Design by Jun Alday Hong Kong



Brunschwig & Fils, Inc.

410 East 62nd Street • New York, N.Y. 10021 • Through decorators and fine stores.



©THE WICKER WORKS 1980

furniture from the **wicker works** collections
hand-crafted in Italy for the **wicker works**

hand-printed fabrics from the **PAVIMENTI** collection
designed by **AAGOT/ROCCHIA**
for **wicker works/cover**
send \$1 for illustrated furniture brochure to

the wicker works

650 potrero avenue, san francisco, california 94110
telephone (415) 285-6400; telex 330408

showrooms: san francisco, los angeles, seattle, denver/kneidler-lauchere;
portland/wayne martin, inc.; dallas, houston/walter lee culp assoc;
chicago, troy (mich.)/rozmallin; boston/george and frances davisson;
philadelphia, washington/duncan-huggins, ltd; miami, atlanta/jerry pall & assoc;
honolulu/stephen mcclaran; new york, paris, stuttgart, zurich/jack leno-larsen;
london/homeworks; rome/the wicker works italia.

ARCHITECTURAL DIGEST®

Established 1920

Editor-in-Chief: Paige Rense

Managing Editor: J. Kelley Younger

Graphics Director: Charles Ross

Senior Editor: Sam Burchell

Associate Managing Editor: Christopher Phillips

Associate Editors: Jan Koot, Features;
Gayle Moss Rosenberg, Barbara L. Dixon

Copy Editor: Margaret Redfield

Captions Editor: Joanne Jaffe

Assistant to the Managing Editor: Maxine Smith

Features Coordinator: Don G. Erickson

Editorial Coordinators: Jany Gade;

Elizabeth Hough, New York

Captions Assistants: Jeffrey Book,

Mary Chesterfield, Anne F. Rothenberg

Editorial Assistants: Lyle V. Bayle,

Lindsay Mory, Fredricka Saldivar,

Holly Peterson, Ann A. Johnson, Alison Dockray

Assistant to Editor-in-Chief: Laurie Baer

Antiques Consultant: John Lincoln

Art Consultant: Stuart Salsbury

Editor-at-Large: Valentine Lawford

United States Correspondents:

Mario Amaya, Agnes Ash, Tina Laver,

Wendy Murphy, Patricia Warner

International Correspondents:

London: Derry Moore, Elizabeth Dickson,

Elizabeth Lambert, Serena Barrow;

Madrid: Luis Escobar; Paris: Pascal Hinous,

Jean-Louis Gaillemain; Rome: Robert Emmett Bright,

Helen Barnes; Hong Kong: Nigel Cameron

Graphics Associate: Nancy T. Zimmerman

Graphics Assistants: Gayle Hodgkins,

Heather Morland, Karen Williams

Publisher: John L. Decker

Advertising Directors:

National: George H. Oestreich, Jr.

Eastern: Michael C. Stanke

Midwestern: Frank C. Nieman

Western: Betty M. Bartol

President: Cleon T. Knapp

Operations Director: Everett T. Alcan

Circulation Director: Rosalie Bruno

Executive Graphics Director: Philip Kaplan

Production Director: Anthony P. Iacono

Corporate Marketing Director: Robert U. Brown

Advertising Offices and Representatives: 5900 Wilshire Boulevard, Los Angeles, CA 90036, 213/937-4740; 731 Sansome Street, San Francisco, CA 94111, 415/781-1888; 680 Fifth Avenue, New York, NY 10019, 212/765-6250; Midwest: 233 North Michigan Avenue, Chicago, IL 60601, 312/861-0177; South: G. Carbonara & Co., 1325 Johnson Ferry Road, Marietta, GA 30067, 404/973-1977; Detroit: Sales Motivating Associates, 19075 West 10 Mile Road, Southfield, MI 48075, 313/352-8333; New England: Thomas Jackson, P.O. Box 194, Rowayton, CT 06853, 203/838-3501; United Kingdom: Christopher Warburton and Associates, 1/2 Rutland Gardens, London SW7, England, 01-584-6588.

ARCHITECTURAL DIGEST (ISSN 0003-8520) is published by Knapp Communications Corporation, Cleon T. Knapp, President; Senior Vice-Presidents: Paige Rense, Everett T. Alcan, Rosalie Bruno, John L. Decker; Vice-Presidents: Philip Kaplan, George H. Oestreich, Jr. Executive/editorial offices: 5900 Wilshire Blvd., Los Angeles, California 90036. Issued 10 times yearly: Jan., Mar., Apr., May, June, July, Sept., Oct., Nov., Dec. Controlled circulation postage paid at Rochester, New York. SUBSCRIPTION RATES for the U.S.A., its territories and possessions: 10 issues, \$30. Canada: 10 issues, \$40. Other countries: 10 issues, \$50. Single issues in the United States: \$3.50; \$3.95 in all other countries. New subscriber's first issue mailed within 8 weeks of order receipt. Subscription expiration shown by last 5 characters on first line of address label; first 3 indicate month, last 2 indicate year of final issue. Direct subscription correspondence and address changes to: Architectural Digest, P.O. Box 2415, Boulder, Colorado 80322; direct nonsubscription correspondence to editorial office. POSTMASTER: Send address changes to Architectural Digest, P.O. Box 2415, Boulder, Colorado 80322. Volume thirty-seven/Number six.

For a large color poster illustrating all 16 designs from our new Solid Teak Furniture Collection, send \$1.00 to McGuire, Department AD-6, 38 Hotaling at Jackson Square, San Francisco 94111. For our new, 36 page, full color booklet, send \$3.00. Other showrooms: New York, Chicago, Boston, Atlanta, Miami, Tampa, Dallas, Los Angeles, Portland, Seattle, Denver, Toronto, Montreal, Bielefeld, Milan, London, Athens, Paris, Antwerp, Lucerne.

McGUIRE®

Teak Collection



"Engines run on a mixture of air and fuel. Fortunately air is free. But unfortunately natural atmospheric pressure limits its supply," states to Audi engineer Franz Hauk. "This poses a natural limit to the amount of power that can be extracted from a given displacement before an engine simply runs out of air. Making an engine larger will increase power but this will necessarily compound the inefficiency inherent to any naturally aspirated engine design."

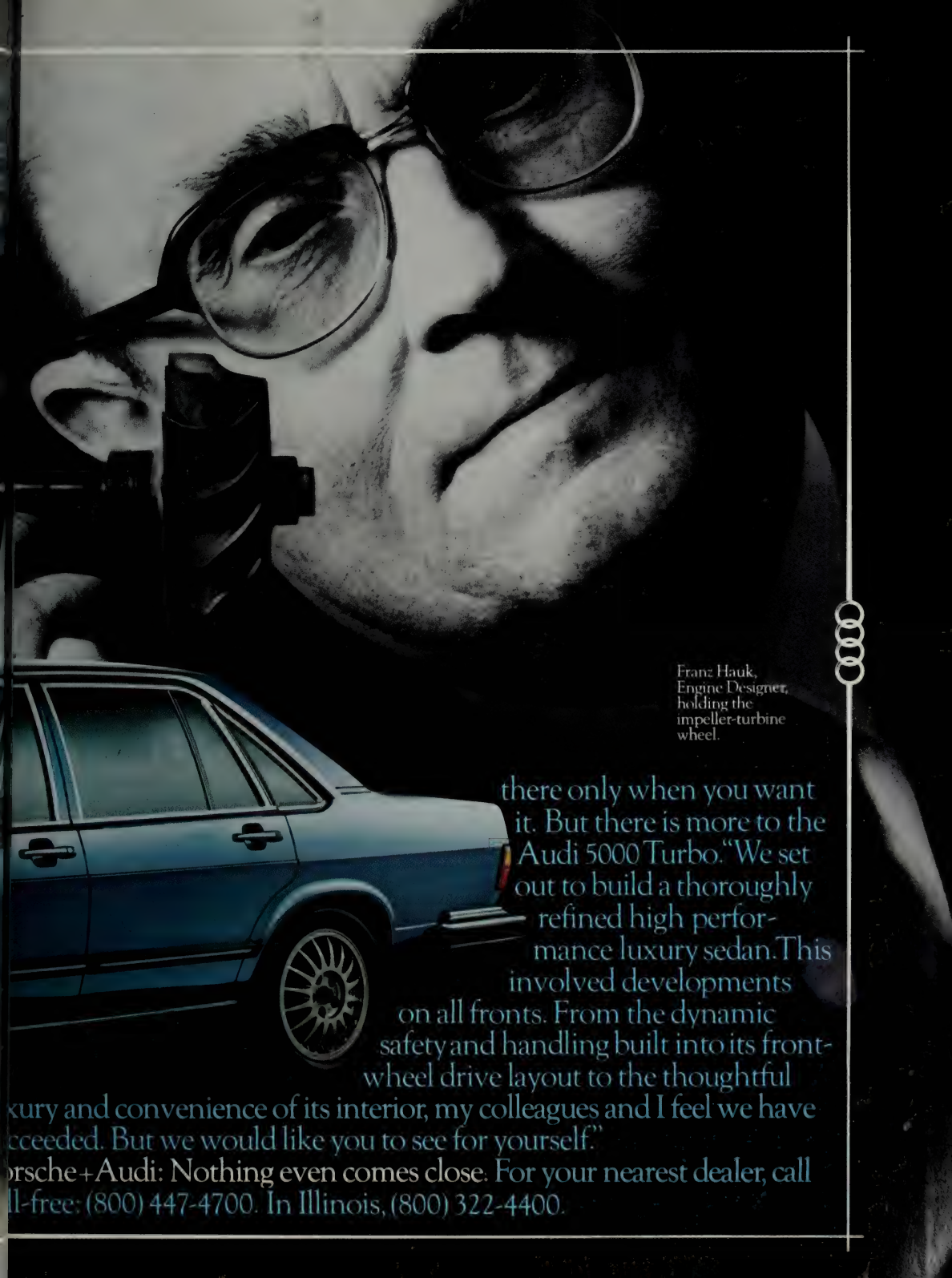
Enter the impeller-turbine wheel—key component of the new Audi 5000 Turbo's turbocharger.

This simple device makes horsepower out of thin air for the new Audi 5000 Turbo.

"The turbine wheel fixed to the left of this shaft is spun by an unusual power source—exhaust gases, a combustion engine's waste product. It spins the impeller wheel on the right which is actually a fresh air compressor." Under peak engine load and rpm the impeller will deliver air to the engine under pressure of up to one-and-a-half times the atmosphere's. The result is a greater volume of air and a near 30% increase in power on demand.



Thus, this simple device, spinning at up to 100,000 rpm, increases the output of the Audi 5000 Turbo's engine in a way that is far more efficient than adding an extra cylinder—the Turbo's extra power is



Franz Hauk,
Engine Designer,
holding the
impeller-turbine
wheel.



there only when you want it. But there is more to the Audi 5000 Turbo. "We set out to build a thoroughly refined high performance luxury sedan. This involved developments

on all fronts. From the dynamic safety and handling built into its front-wheel drive layout to the thoughtful

luxury and convenience of its interior, my colleagues and I feel we have succeeded. But we would like you to see for yourself."

Audi of America, Inc. Porsche+Audi: Nothing even comes close. For your nearest dealer, call toll-free: (800) 447-4700. In Illinois, (800) 322-4400.



Heritage. Quality without compromise, for enduring elegance.

At Heritage, we know only one way to create upholstered furniture that will remain beautiful, comfortable and durable for many years. By observing the highest standards of craftsmanship. Thus every love seat, sofa and chair is shaped using only seasoned hardwood frames. Tightly-woven webbing is interlaced and secured to the base. Each coil spring is hand tied and anchored eight ways. Luxury cushioning and rich, flowing fabrics are attended the same painstaking skill and care. The result is fine upholstered furniture you will be proud to own. Not only as an elegant pleasure, but as a wise investment.

For your nearest Drexel Heritage dealers, write to the address below. For Heritage brochures, send \$1 to: Drexel Heritage Furnishings Inc., Dept. 18-7-80, Drexel, N.C. 28619.

Heritage 

Craftsmanship in the grand tradition

The diamond solitaire.



A rare gift.

One single diamond.
Set simply and elegantly, to sparkle on its own.
The diamond solitaire.

A jewel that becomes more precious with
every passing year.

The gift that makes a rare and beautiful
moment last a lifetime.

A diamond is forever.

The 1¼ carat diamond shown is enlarged for detail. DeBeers.

LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.

Address: Letters, Architectural Digest,

5900 Wilshire Boulevard, Los Angeles, California 90036.

As a student of architecture, I find *Architectural Digest* extremely refined. Architecture was, and always will be, the entire process of conceiving, designing and building complete spatial experiences. As Hilary Plunkett perfectly defined in "Letters from Readers" (April, 1980), the limitations of interior design are "the confines of the external mold." Once the enclosed spaceshiplike environment mentality of clients and designers has ended, the role of the interior designer will no longer find the external mold it is so accustomed to working within. Your magazine title exuberates the comprehensive field of architecture, with respect to interior design.

Donald A. Koppy
Tucson, Arizona

Ever since I saw your March 1980 issue of Mr. Hutchinson's nightmare of a garden room, I just had to write. Freedom from the rectangle and the square? A jungle of soaring concrete loftiness? What a preposterous statement! Mr. Hutchinson must be suffering from presbyopia. It rather gave me the feeling of being trapped in Tutankhamen's burial chamber, with moving walls closing in on me. I must admit, however, his interiors are exquisite, but a garden is a garden, and not concrete and plaster.

Gilbert A. Diaz
West New York, New Jersey

What a magnificent fantasy you provided! The "Sculptural Drama" story in your March 1980 issue was so surprising—such a visual shock—and so fascinating to me. Why have only four square walls when one can create something unusual? I can imagine the feeling of the nest, the cocoon within those pillars. My thanks to the designer, Robert Hutchinson, for nudging me to expand my image of the possible.

Barry M. Kirk
Chicago, Illinois

We call your attention to an error in your article entitled "Renascence of the Chaise Longue," written by Carolyn Noren (January/February, 1980). The *Wave* furniture collection was designed by Giovanni Offredi exclusively for Saporiti Italia. Saporiti is the sole manufacturer of this furniture and Mr. Offredi designs exclusively for Saporiti Italia. Casa Bella is not the manufacturer of the *Wave* collection; it is one of the many dealers who sell the *Wave* collection.

Thomas Campaniello
Campaniello Imports, Ltd.
U.S. Agent for Saporiti Italia
New York City

I drooled over Mrs. Gilbert Miller's home at Oyster Bay in your March 1980 issue. Her taste was so gracious and uncluttered. The décor is just my cup of tea, even to the roses all over.

Ruth E. Wilson
Sacramento, California

Your article on Mrs. Gilbert Miller's house at Oyster Bay gives a fine picture of an era, and the photographs of the house itself are beautiful. However, there is an omission that seems curious: The house that framed Mrs. Miller's activities and provided scope for her decorator and her entertaining was designed by Edward Everett Post, AIA, for a Mr. and Mrs. Stephen B. Haynes, in 1966. The house plan and details were built exactly according to the wishes of Mrs. Haynes.

Ralph C. Colyer
Huntington, New York

I just read the article on Kitty Miller's house and I wanted to tell you how wonderful it was. It was "just right," with beautiful photographs by Horst, wonderful story by Valentine Lawford and lots to look at. It was tastefully presented in the best way.

Richard Hare
New York City

After being an *Architectural Digest* reader for six years, I have seen that 90 percent of the letters sent to you are to praise the magnificence of your publication. Then, I thought of writing a constructive critical letter. After thinking about it, I have found one single defect in the magazine—*Architectural Digest* does not give me the freedom to criticize it, because it has no defects.

Arthur B. Portoraro
Toronto, Ontario

In the January/February 1980 issue in "Letters from Readers," Mr. Longnecker criticized your showing of "bleak modern structures." I feel very much the opposite of him. I love modern houses and reading about them.

Brad Alger
Kenilworth, Illinois

I am an avid reader of *Architectural Digest*, but I am saddened by the increase of advertising pages. You have jumped to additional pages of advertisements in the last three years. Now I plow through pages of ads before the first feature, and through even more in the back. You should start a separate book of advertisements in conjunction with *Architectural Digest*.

Mrs. R.S. Carlson
Worcester, Massachusetts

We've only been subscribers to your truly beautiful magazine for a couple of years; we are a couple living in the country and in fact may never have the beautiful surroundings seen in your publication. However, we are not renewing subscriptions to other magazines, in order to hang on to yours. It gives us many hours of enjoyment, and we've saved many of your pictures showing furniture arrangements, and also advertising pictures, to help with ideas on redecorating. We love everything you do—even your ads.

Mrs. Joseph L. Garwood
Wilkesboro, North Carolina



IMARI from the
"Something for Everyone"
COLLECTION

Send 75¢ for samples of
IMARI
or \$1.00 for samples plus the
Something for Everyone brochure:

4000-ARI Chevy Chase Dr. Los Angeles 90039

Designed & Styled By JOHN LEIGH SPATH



Imari ... LUXURIOUS DESIGN WITH A PROUD HERITAGE

All the delicate artistry and exquisite craftsmanship you find in the magnificent pieces of antique *Imari* porcelain are evident in this luxurious wallcovering. In 6 sparkling colorways on paper.

AT BETTER INTERIOR DESIGNERS AND WALLCOVERING RETAILERS

SIGNATURES IN ACRIVUE



THE SWEDLOW GROUP

Gary Gutterman
creates for the Swedlow Group

THE LORNA CONSOLE
20" x 104" x 32" High

THE PLEXA CHAIR
30" x 31" x 26" High

THE TILLIE TABLE
26" x 26" x 18" High

THE RHODES TABLE
45" x 36" x 16" High

LOS ANGELES: 137 Pacific Design Center 8687 Melrose Avenue (213) 659-9898

ATLANTA: Alinworth-Noah and Associates BOSTON: Ostrer House CHICAGO: ROZMALLIN COSTA MESA: Gerridy's DALLAS: Elliot & Associates

DENVER: Kneeder-Fauchère HONOLULU: Paul Rasmussen, Inc. MIAMI: Casa Bella NEW YORK: Axis NEW YORK: Casa Bella

PALM SPRINGS: Gary Jon PHILADELPHIA: J W Showroom, Inc. PORTLAND: Kneeder-Fauchère SAN FRANCISCO: Kneeder-Fauchère

SEATTLE: Kneeder-Fauchère TOKYO: Asahi Art Co., Ltd. TORONTO: Xandra TROY: ROZMALLIN WASHINGTON, D.C.: J W Showroom, Inc.

Catalog Available: Twenty-Five Dollars

ACRIVUE the gem-like acrylic highly prized for its flawless clarity, is a registered trademark of Swedlow, Inc. THE SWEDLOW GROUP, A Division of Swedlow, Inc.
All antiques subject to prior sale.

How to make a kitchen

with Thermador's MicroThermal Cooking System.
It's a microwave; it's a conventional oven too.

The MicroThermal upper oven provides both microwave cooking and conventional cooking. Either method can be used individually or both can be used together.

It's the perfect combination, creating a whole new dimension in cooking excellence. Example: Cook a 20-lb. turkey, golden brown juicy, in 1 hour, 40 minutes. The lower oven cooks with conventional heat, and naturally, both ovens are self-cleaning.

The MicroThermal oven.
It makes your kitchen.

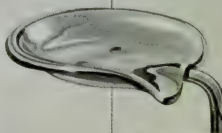
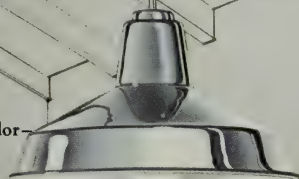
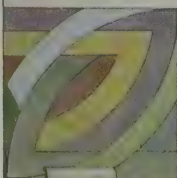
Thermador. Manufacturers of a fine family of kitchen appliances:

For a new dimension in oven cooking:
The MicroThermal oven.

For hoodless cooktop versatility:
The Cook 'N' Vent cooktop.

For cleaning efficiency:
The Steam Machine dishwasher.

And other fine appliances by Thermador—we meet your needs. We exceed your expectations.



Thermador

The most important name in the kitchen

Microthermal ovens available in Canada

For information and complete warranty details, contact your dealer or write: Thermador, 5119 District Blvd., Los Angeles, CA 90040 Dept. E

After 2000 years... oriental design is more exciting than ever



ROCHE BOBOIS®

Probably the most exciting furniture in this world... New York ◊ Atlanta ◊ Beverly Hills ◊ Birmingham MI ◊ Boston ◊ Calgary
Chicago ◊ Denver ◊ Houston ◊ Miami ◊ Minneapolis ◊ Montreal ◊ Paramus ◊ Phoenix ◊ Quebec ◊ Roslyn Heights ◊ Scarsdale
Scottsdale ◊ Toronto ◊ Vancouver ◊ Washington DC ◊ Westport ◊ Winnetka ◊ Winnipeg
◊ Color Catalogue 148 pages, All locations or send \$5. to 200 Madison Ave. NYC 10016 Dept A-80

PARIS • LONDON • BRUSSELS • GENEVA • ROTTERDAM • NICE • BORDEAUX • BARCELONA • CANADA • U.S.A.

Where designers
and design come together . . .
beautifully.



Westgate Fabrics

1000 Fountain Parkway, Grand Prairie, Texas 75050
In the Dallas/Fort Worth Metroplex

Through interior designers and fine stores.

Silk Ombré
Bargello Flammé
Twill Damask

Du Pont
TEFLON®
soil & stain repeller

One comment I occasionally hear, but do not understand, is that *Architectural Digest* shows only the work of certain designers and that we have some sort of "list" from which we choose contributors to our pages. Not so. In the past five years we have introduced well over sixty designers whose work had never before appeared in any major publication in the United States—an average of about one per issue. That is a source of tremendous pride. It is true that some well-established designers do consistently good work, and we take



pleasure in showing their designs often. We evaluate all interiors the same way—using preliminary record shots. Any new designer is a special delight to us. As journalists, nothing is more exciting than to be the ones to show an unknown, but talented, designer to the world for the first time. Not only a delight, it fulfills my concept of responsible journalism.

Paige Reese
Editor-in-Chief

With Grand Panache

The name of the young designer Noel Jeffrey kept coming up whenever we were in New York. Several friends brought his work to our attention and particularly praised his bold but sensitive use of color. In addition to apartments in town, Mr. Jeffrey's work has expanded to include homes in the country and at the beach, and a recently completed house in California. Mr. Jeffrey and his wife began collecting Art Déco poster art before that style was in fashion, and his designs show an engaging sleekness that is reminiscent of the 1930s, but without a trace of the hard edge. *See page 50.*



Noel Jeffrey



Pamela Banker

and ornamental, because they allow the sweet breezes to circulate throughout the house. *See page 58.*

Manhattan Maisonette

The maisonette is definitely a New York species—an apartment with the soul of a house, tucked away in some of the city's finer old buildings. For a family who spend much of their time in the country, a maisonette seemed a good opportunity for a cozy but elegant New York home. Designer Pamela Banker had designed the clients' main residence in the country, and they called on her again. To make the most of the family's fine furniture, she chose chinoiserie as the basis—a style that manages to combine tradition with delicacy and lightness of touch. *See page 64.*

On Mustique

When our British photographer, Derry Moore, first went to Mustique to photograph the home of H.R.H. Princess Margaret for our pages (See *Architectural Digest*, October 1979), he found the island to be a treasure trove of fascinating houses. Some of the best—including Princess Margaret's, as well as the *Gingerbread House*, shown in this issue—were the work of the late Oliver Messel, noted English theatrical designer. In the ornate *Gingerbread House*, a retreat for Diego and Tiqui Arria, walls and doors of latticework are functional



Tiqui and Diego Arria



Peter de Bretteville

Architecture: Peter de Bretteville

One of the most talented and stimulating young architects on the West Coast today is Peter de Bretteville. He delights in the machine aesthetic, and what attracted us to him is his ability to combine a love of industrial "nuts and bolts"—and their structural honesty—with a sense of natural elegance and polish. The house we show in this issue was long awaited. As soon as we walked through the front door we had an object lesson

Wolfschmidt Genuine Vodka: The spirit of the Czar.

Life has changed since the days of the Czar. Yet Wolfschmidt Genuine Vodka is still made here to the same supreme standards which elevated it to special appointment to his Majesty the Czar and the Imperial Romanov Court.

Wolfschmidt Genuine Vodka.
The spirit of the Czar lives on.

Wolfschmidt Genuine Vodka





2999 OGARETTE TABLE / DESIGN LION ROSEN PATENT PENDING

nace

NEW YORK: 321 EAST 62 STREET / LOS ANGELES: 8936 BEVERLY BOULEVARD
CHICAGO: 1248 MERCHANDISE MART / MIAMI: 47 NORTHEAST 36 STREET
BOSTON • DALLAS • HOUSTON • SAN FRANCISCO • SEATTLE



Naturescapes

A dash of drama and beauty with dimension. A Naturescapes photomural adds the visual spectacle of nature to either the residential or contract environment. These works by America's most renowned naturalist/photographers are reproduced on the highest grade synthetics. A Naturescapes photomural is durable, dry-strippable and meets all commercial institutional standards. For full color brochure on the finest selection of photomurals available, please write: Naturescapes Inc., Brenton Cove, Newport, RI 02840. (401) 847-7464.

Top: Fawns, by Craig Blacklock, 9'x14'. Bottom: Pines, By Philip Hyde, 8 1/3'x10 1/2'.



continued from page 16

for the machine age—factory steel gratings were not meant for high-heeled shoes. See page 72.

Gardens: Tresco Abbey

Tresco Abbey, the home of Mr. and Mrs. Robert Dorrien Smith, is located on one of the smallest of the Scilly Isles. Our photographer Derek Fell found reaching the gardens an exercise in logistics. After taking the train from London to Exeter, in Devon, he hired a car to take him to Penzance, on the Cornish coast, to catch a helicopter to the main Scilly island of St. Mary's. A taxi took him to the dock of Hugh Town, where he engaged a launch to take him to the dock at Tresco. From there, he walked a mile to the garden itself. See page 92.



The Dorrien Smiths
and Adam

Architectural Digest Visits:

Mr. and Mrs. Ralph Lauren

When Angelo Donghia invited us to come see an apartment he had just completed for Mr. and Mrs. Ralph Lauren, we were curious to see what those two sets of tastes—different but complementary—would come up with. Knowing Mr. Lauren's way of taking traditions and infusing them with new life, we were initially surprised by the interior's contemporary first impression. But Mr. Donghia's designs for furniture show a classic sensibility and classic lines—similar to those of Mr. Lauren's own fashion designs. See page 98.



The Laurens

The Collectors: Riches of the East

Our first night in Hong Kong was a memorable one. At a dinner party given by Gerald Godfrey (see *Architectural Digest*, April 1980), we heard of the home of Mr. and Mrs. Adrian Zecha, and their wide-ranging art collection. Their home, the work of the young designer Jun Alday, is enlivened by the international scope of the Zechas' lives. While the foundation of their collection is Chinese, here and there are Western objects that look quite exotic in these unaccustomed surroundings. See page 108.



Jun Alday



Anna Maria Papi

A Tuscan Canvas

Signora Anna Maria Papi's apartment is on part of the top floor of the *Palazzo Capponi*, in Florence, once the home of her grandparents. The contemporary white décor is a conscious break from the décor Signora Papi remembers from the time of her grandfather, who was one of the grandest art collectors Florence has known in recent memory. How did it feel, growing up with a collection of paintings that required eighteen grand salons for their display? "It was a mixed blessing," she recalls, and she has made a fresh start in a familiar setting. See page 114.



Marion Laurie

A Feeling of Symmetry

Although we had known Marion Laurie and her husband, Laurence, for many years, it was not until recently that the Los Angeles designer invited us to see one of her interiors. In the home of Mr. and Mrs. Mel Dorfman she exhibits an admirable simplicity. The clients were particularly eager to incorporate their collection of Japanese Imari ware into the décor, and the designer enlivened it with works of modern art. She explains: "Fifteen years ago, they would not have been interested in this sort of art. But they have developed a taste for it." See page 120.

Auras of Fantasy

If the eighteenth-century baron de Castille learned anything from his Grand Tour of Italy, it was a love of columns. When he built his own *Château de Castille*, in the Languedoc region of France, he put columns everywhere—not excluding horse troughs, pigsties and grain silos on the estate. Dick Dumas, an American designer living in France, provided an interior décor for the château to match, or at least complement, its drama. Not only did Mr. Dumas retain the columns, he also retained a host of mystical symbols, which the baron, a Mason of the Scottish rite, was inspired to include. See page 132. □



Dick Dumas

PRESENTING THE FIRST NEW JAGUAR SEDAN IN A DECADE

THE SERIES III SEDAN. SIMPLY... THE BEST JAGUAR EVER BUILT.



To surpass the very high standards of handling, response and luxury set by previous Jaguars is a formidable challenge. In the new Series III sedan, this challenge has been met and mastered.

The Series III is, very simply, the best Jaguar sedan ever built.

To begin with its engine, it is our famous 4.2 litre, double overhead-cam Six with the incredible response of a computerized Bosch/Lucas electronic fuel-injection system. Coupled with a thoroughly dependable cold-start enrichment fuel-injection system, the car is uncommonly reliable in starting up, even when left out in cold weather. And every Jaguar engine is individually bench-tested, then road-tested too, before it is certified acceptable for shipment.

But perhaps the ultimate test of greatness in any luxury car is the way it moves. And nothing moves, handles or responds like a Jaguar Series III. The steering is smooth and precise, thanks



to a power rack and pinion system. Fully independent suspension on all four wheels gives you a constant sense of control, regardless of the road surface. And four-wheel power disc brakes stop the car with silken authority.

In refining the exterior styling of our classic XJ sedan, we studied the car long and thoughtfully. Then we added a new, sleeker roofline that gives the car more glass, better visibility and more headroom for rear passengers. There is a new grille, new and more subtly integrated bumpers, a new taillight grouping and other refinements of styling throughout the car.

Inside the Series III you will find many new luxuries as standard equipment. As

you expect in a Jaguar, superb leathers, rare burl walnut, deep carpeting and an awesome silence in motion are all built into the car. And now there is a new cassette plus stereophonic, four-speaker AM/FM radio with signal-seeking tuner. There is, too, a hidden antenna that can be set

to rise automatically after the engine has started, and to lower itself when you turn off the engine. Automatic air conditioning and cruise control are standard too, as are radial-ply tires and driver-operated power side-view mirrors.

The Series III is undoubtedly the best Jaguar sedan ever built. Come, drive this uncommon machine and see for yourself. For the name of the dealer nearest you, call these numbers toll-free: (800) 447-4700, or, in Illinois, (800) 322-4400.

© Jaguar Rover Triumph Inc. Leonia, N.J. 07065.

JAGUAR

CASA BELLA®



mod. ZAGO

THE CIRCA



THE CIRCA.
*Expertly engineered, delivered
fully assembled and pre-tested.
We leave the rest for you.*

To enjoy the restful stimulation of the Circa™ Whirlpool™ spa, situate it above or below ground, make one very simple electrical connection, and fill with water from a garden hose. There is absolutely nothing to assemble, except perhaps a few very appreciative friends.

It's spa installation at its easiest. And because The Circa is made by Jacuzzi Whirlpool Bath, it's the spa experience at its best. Six adjustable Whirlpool inlets provide unparalleled massaging action all along the comfortable, contour seating. The controls are easy to use, accessible from inside and outside, and like all our models (but no one else's), the Circa is UL listed. Discover all the features that make the Circa luxurious by nature, superior by design. Write for our free, lavishly illustrated catalogue. Or call, Toll Free,



(800) 227-0710.

Anything else is something less.

JACUZZI WHIRLPOOL BATH
Subsidiary of Water Kilde & Company, Inc.
KIDDE

Jacuzzi
WHIRLPOOL BATH®

P.O. Drawer J, Walnut Creek, CA 94596. In California, Alaska, and Hawaii call (415) 938-7070

©1980 Jacuzzi Whirlpool Bath.



If you design to make a statement, select a carpet that does.

Customweave Carpets, Inc., 18480 Pacific Street, Fountain Valley, Calif. 92708, (714) 962-8841
Showrooms: San Francisco: Suite 401, Western Merchandise Mart II Chicago: Suite 1883, Merchandise
Mart Seattle: Columbia Carpets and Sound Floor Coverings, Northwest Furniture Mart Dallas: Merit Carpet
Corporation, 11800 Trade Mart Honolulu: 1221 Kapiolani, 5th floor

CUSTOMWEAVE
is color.

California Drop Cloth™

Designers and Manufacturers of Hand Painted Fabrics and Wallcoverings



Chair by DONGHIA

Donghia, Inc.

Chicago
Troy
Los Angeles

Vice Versa

New York

Matches, Inc.

Philadelphia
Washington, D.C.

Ostrer House Collection

Boston

Jerry Pair & Assoc.

Atlanta

Miami

David Sutherland, Inc.

Dallas
Houston

Concinnity, Ltd.

Montreal

Designers

Showroom, Inc.

Seattle

Shears & Window

San Francisco

California

Drop Cloth, Inc.

Los Angeles

213/747-0669

Hand

GUEST SPEAKER

One Verse of a Song

By M.F.K. Fisher

PERHAPS IT IS TOO SOON for me to write the real story of the house my two young girls and I bought in about 1954 and lived in for a long time, in northern California. The drawing by Judith Clancy shows more of its western-Victorian dignity than I can, and its strength and beauty, and the honesty of birds in trees, and the tolerant cats dozing beneath.

People in St. Helena grew used to the fact that the outside of the house would look shaggy and shabby while we lived there, and they came to feel easy within it. Outside, it was a soft faded mustard color, half hidden by carefully controlled masses of Peking bamboo. Inside, it was a charmed mixture of light and color, where the air was always sweet and the leaves made fine delicate curtains against



Author M.F.K. Fisher recalls with affection the vitality and comfort of a favorite "wonderful old house" in St. Helena, California.

the wavery old glass in the tall windows. The fire drew well on the hearth in winter. In summer, the basement was a cool dim cavern.

Below the high main floor, the

half-underground basement ran the full length of the building, as was the custom in Napa Valley when many of its settlers were Italians who wanted to store their wines and olive oils and grains in dark cool places. The floor was partly paved, with little runnels in it for the rainy seasons, and the thick foundations, about forty inches high, were of local stone, mostly dry-laid by Chinese laborers. They put clumsy cement tops on their stubby walls, which later made fine shelves for our plates and books. We invited some Boy Scouts and 4-H buddies to dig out the half of the basement that had been left walled but unpaved. The young people worked like stevedores, bolstered by healthy snacks and swigs, and they dug up some artifacts that pleased me. There was a

A fittingly delicate 1969 drawing by Judith Clancy commemorated the 100th birthday of the Dear Old Lady, as the house came to be called.



"ANYONE WHO'S THINKING OF SPENDING \$24,000 FOR A LUXURY CAR SHOULD TALK TO A PSYCHIATRIST."

—Dr. John Boston, psychiatrist
and Volvo owner, Austin, Texas

John Boston, a Texas psychiatrist, owns a '73 Volvo. He bought that Volvo because, as he puts it: "I had admired what Volvo had done in the area of safety. The car seemed well-built. It offered solid European craftsmanship without the inflated price."

We wanted Dr. Boston's opinion of the new Volvo GLE, which has a full assortment of luxury features as standard equipment — and a price tag thousands of dollars below that of the well-known German luxury sedan:

"It's an excellent value. In my opinion, the individual buying this car would have a strong, unsuppressed need

to get his or her money's worth. He or she would probably also have a strong enough self-image not to need a blatant status symbol."

When we told him that some people were actually paying five to ten thousand dollars more for a luxury car, Dr. Boston's response was characteristically succinct.

"That's not using your head."

Finally, we asked Dr. Boston if, when he was ready for a new car, he'd consider the Volvo GLE for himself.

"I'd be crazy if I didn't."

VOLVO

A car you can believe in.



*Volvos start at \$7,965. GLE model shown suggested retail price \$13,310, P.O.E., taxes, dealer preparation, delivery charges and Lambda Sond™ additional. © 1980 VOLVO OF AMERICA CORPORATION

Help future generations trace their family roots back to you, your parents and grandparents, and your children!



Individual Family Member Data

Mary Williams

Born May 20, 1900 in Harrisburg, Pa.

Mary spent her childhood years on a farm in Smithville, a suburb of Harrisburg. She was born in a one-room schoolhouse seven miles from her home. She was the first woman from that school to go on to high school.

Her father came to America in 1907 from Norwick, Sweden. He worked for the railroad. Mary's maiden name was Swenson. She was the youngest of six children.

Mary wed Victor Williams on June 7, 1928. They were married in the Community Chapel in Enola, Pa.

Mary had three children: Robert born Sept. 21, 1932
Beth born April 26, 1934
Sarah born Jan. 2, 1937

Mary could never do enough for her children and was catenly devoted to them. Mary was always cheerful and smiling. She had a kind word for everyone, but she had a temper too - if you pushed her too far...watch out! Victor used to say that Mary was like the Pennsylvania state motto: *Faith, Virtue, Liberty + Independence.*

Until the year of her death her entire family would gather at her home for Christmas eve suppers.

Mary died on March 27, 1980, and was buried in the family plot in the cemetery in Oak Grove, Md.

*Your family members' experiences and memories can live on forever...
in this magnificent heirloom volume.*

Wouldn't it be wonderful to know that your children, your grandchildren, and their children will share in the memory of their ancestors? Wouldn't it be wonderful to know that *your own* memory will never be completely lost through the passages of time?

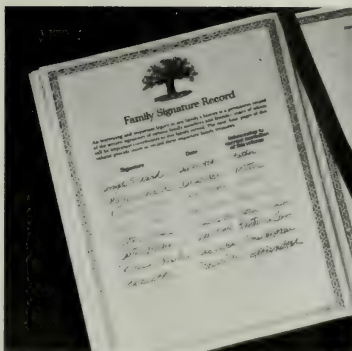
Each of us has, at one time or another, thought about preserving the memory of our family. For nothing we do could give more meaning to our own lives or so enrich the lives of those who follow.

Now, to help you set forth an enduring record of your family, the Easton Press is ready to prepare for you the most beautiful family memory book ever created. This edition is truly a masterpiece of the bookbinder's art—featuring an exquisite design hand-stamped into the cover, gilt-edge pages, hubbed spine, special endpapers, silk ribbon page marker and specially-milled antique toned paper that will never discolor.

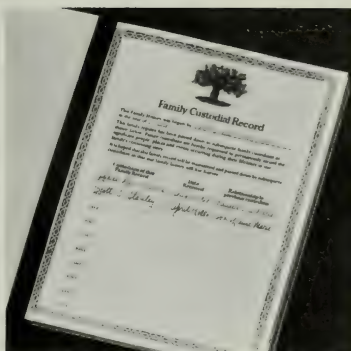
Best of all, this luxurious volume offers you an easy, very personal way to perpetuate the memory of your family—without those pages and pages of confusing tables and charts that would dissuade all but the experienced genealogy buff.

Keeping a family memory book couldn't be simpler... or more pleasurable!

- As you may have discovered, most do-it-yourself genealogy books don't allow you to write about your family in *the way you see it*. They would have you follow a set pattern, which more often than not would confine or confuse you. *The Family Memory Book*, on the other hand, puts no obstacles in your way. It's the first such book that makes preserving you and yours for future generations as easy and enjoyable as writing a letter or keeping a diary. You simply write what you know, what you remember, what you have discovered about the important people, places, and events in your family.



Record signatures of various family members on the "Family Signature Record" pages.



Your family record will be maintained and passed down by subsequent custodians so that your family history will live forever.

It's flexible...to use as you want!

This book has been designed to allow you maximum flexibility in recording the memories of individual family members.

The Family Tree at the beginning of the book goes back three generations. Blank pages at the back enable you to extend the tree back another three generations or to add another branch on your family tree, if you like. Helpful hints on tracing your ancestors are provided and make completing your Family Tree all the easier—and more fun!

But there is much more to a family history than tracing the family tree. There are ample pages for you to record your memories and recollections of each individual member of your family. You may wish to devote a full page or more to each family member. In addition to providing the standard data, you may want to record more personal information for each family member such as anecdotes, character sketches, fond memories, and other details which will depict the individual as he or she

should be remembered. The whole family can be involved—youngsters included (after all, it's for them and their descendants that you are creating this family heirloom to be cherished for all time to come).

A beautiful gift not available in stores.

As you can imagine, the *Family Memory Book* makes a distinctive and unforgettable gift for friends and relatives. As this edition will not be available in even the finest stores, the uniqueness of this book as a gift item is further assured.

**Availability limited.
RSVP by July 31, 1980.**

Considerable time is needed to create each *Family Memory Book*. The number of editions which we are able to print and subsequently hand-bind is therefore limited. Thus we can guarantee acceptance of orders received from this announcement only when postmarked by July 31, 1980. To avoid disappointment, we recommend that you return the accompanying order form without delay.



Easton Press
47 Richards Avenue
Norwalk, Conn. 06857

Please enter my order for the Family Memory Book as indicated below. I understand that my book(s) will be shipped within 10-12 weeks of the order deadline date above. I want the following Family Memory Books:

Bound in bonded leather fibers, at \$27.50 each (plus \$1.75 shipping & handling)
Qty. _____ = total \$29.25*) \$ _____
Bound in genuine leather, at \$39.50 each (plus \$1.75 shipping & handling)
Qty. _____ = total \$41.25**) \$ _____
Total Amount \$ _____

Please indicate on a separate sheet of paper if any books are to be shipped to a different name and address other than shown below (include any message for a gift card which we will provide upon request).

Payment Options (Check One)

☐ Enclosed find my check (or money order) payable to Easton Press

☐ Charge my book(s) as shipped to:

☐ Master Charge ☐ VISA

Name _____

Address _____

City _____

Account No. _____

Expiration Date _____

State / Zip _____

Signature _____

*Connecticut residents pay \$31.45 to include sales tax

**Connecticut residents pay \$44.35 to include sales tax

FAMILY MEMORY BOOK

Guaranteed acceptance
only if postmarked
by July 31, 1980.

001

GUEST SPEAKER

M.F.K. Fisher: One Verse of a Song

continued from page 26



On the façade, quaint Victorian architectural detailing adorns the attic gable (left) and an aspect of the front room's bay window (right).

Chinese paring knife, with a teak-wood handle inlaid in pewter and a strong pure blade of steel. There was also a crude but lovely rice bowl and a tall six-sided bottle of brown glass.

In the basement we installed several windows, short and wide, of what was then called cathedral glass—almost the color of the bottle. The rest of the dirt floor was paved, always with the artfully graded little runnels for possible flooding in the rainy seasons, because we were below the gravity-flow level. We put in a half bath. Part of the space turned into a kind of wine cellar/pub, and there were beds for four people, like couches, in other stony places. We put thick hemp mats on the floors and hung a few translucent bamboo screens between some of the beams that held up the whole house, and there were books everywhere.

The big stone base for the fireplace upstairs stood in the pub, a handsome wall of stonework, more probably laid by an Italian mason than by the Chinese. And there was the hulk of the old gas furnace, with five ugly asbestos arms taking heat to the main floor. It was infallible, ready to take over at the slightest drop in temperature, and quiescent as a happy dog, in the hot dry months, so that the basement itself stayed warm

or cool as needed—a magic trick!

Much of our time during the years we lived in St. Helena was spent down there. It was fine for good bashes and dinner parties and meetings. It was easy to bring edibles down from the kitchen, and the wine was already there! And soon after we moved into the house I found myself working more and more in the basement, so that finally everything I was pondering on was there, almost beside the bed I grew to prefer to all others in the lighter rooms upstairs.

The main floor had two bedrooms, for my children. Now and then, as they gradually left for schools and as we all gravitated into the basement for various reasons connected with peace and its components, the girls gave their rooms to the people who sometimes came to stay with us. Now and then I myself would sleep in one of them, for a change or if the runnels were gurgling after a storm.

Like the basement, the attic—my official bedroom—ran the whole length and width of the house. The roof sloped sharply to the eaves, of course, but there was plenty of fine stand-up room across the middle.

At one end of it, looking west, a fine room had been built out over the back porch below, with a whole wall of windows and plenty of room for my big bed and many bookcases, and a few old trunks and cases against the redwood walls. It was a good nest for my night life, until, with the force of time and gravity, I sank more and more into the dim quiet depths of the basement. I always went up there, though, to be alone when I needed to.

In between those two levels, on the main floor, the house was airy, too, filled with clear colors and the lacy flicker of light through bamboo leaves. The woodwork everywhere was flat white, and the floors were of large black and white tiles. The ceilings were all fifteen feet high. The walls in the front room were "museum gray"—fine for pictures and old rugs—and there was an excellent, if rather ugly, brick fireplace at one end. It was really a *good* room.

The kitchen behind it was good too, and almost as big. The walls were dark green, the furniture was brown, everything else was white; it copied the colors of a favorite Braque reproduction above one of the two long bookcases, opposite the kitchen counter and across from the generous table, which often seated ten, at



Antoinette

One of the truly great petite patterns you'll find in Volume II of Warner's Little Prints Charming Collection. This new volume is a continuing series of diminutive designs that provide marvelous backgrounds for living. They are beautiful and versatile and dress up or down as you wish to use them. There are 26 designs in this new collection, in 3 to 6 colorways. Many patterns have coordinated fabrics. All the wallcoverings are pre-pasted, pre-trimmed and vinyl-acrylic coated. The New Little Prints Charming, Volume II books are available for inspection thru your

dealer or decorator now. They're fascinating reading. The Warner Company, 108 S. Desplaines
Chicago, Illinois 60606

Warner Wallcoverings

Chicago • Cleveland • Dallas • Detroit • Houston •
Kansas City • Milwaukee • Minneapolis • Pittsburgh •



3-Tone Metallic Lacquer Cranes inlaid with 18K new gold wire and onyx eyes. Color is custom. 60"H x 21"W. Designs by Jonson & Marcius.



D & D BUILDING, 979 THIRD AVE., NEW YORK, N.Y. 10022 (212) PL 9-8700

CHICAGO Frank Charles Assoc. (312) 644-3998
HOUSTON Wright Hargett, Inc. (713) 627-8510
LOS ANGELES Mitchell, Mann Assoc. (213) 652-8370
SAN FRANCISCO Compendium (415) 863-4190
WEST PALM BEACH Fact & Fantasy Ltd. (305) 655-4325

FINE FURNITURE & ACCESSORIES

THROUGH YOUR ARCHITECT OR DESIGNER

GUEST SPEAKER

M.F.K. Fisher: One Verse of a Song
continued from page 30

a pinch, but preferably six or eight.

Off those two main rooms were the children's, with a bath, where the plumbing was old-fashioned but adequate. And to the left of the front door was a small office, which, after my short happy tenure there with my typewriter, became the "Glory Hole." Extra copies of books, wrapping supplies, Christmas decorations, picture frames too bulky to carry up the narrow stairs to the attic, boxes that might some day be useful—they all went into this family

It is hard to know which room in the house was the best, the most pleasing.

reservoir, which by some miracle kept its own chaotic tidiness.

Plainly, it is hard to know which room in the house was the best, the most pleasing; perhaps it was the back porch, under my attic nest. The many windows and the seams in the flimsy walls jammed and leaked now and then, but we forgave everything for the bright welcome that seemed to spread out from it the minute anyone came up the narrow steep back stairs and inside. Its long row of windows looked out onto a giant fig tree. The walls were a light clear yellow. The curtains were a soft red plaid, and the linings of all the open supply shelves were the same red. There were two good old rocking chairs and racks for fruits and vegetables. The place was *reassuring*.

Other people now take care of the Dear Old Lady, as a lot of us call her, and they have made her look tidier than we ever did, certainly. And as long as I possibly can, I'll sing my own songs of love and thanksgiving for the lives she helped us lead. □

M.F.K. Fisher, whose current book is *A Considerable Town*, is best known for her gastronomic writings—especially, *The Art of Eating*.

Simply Dramatic!

That has been the reaction to the exquisite collection of LaBarge screens.

Whether you select from the hand-carved coromandel screens, the hand-decorated bamboo screens, or the beveled mirror screens, the effect will be "simply dramatic". We promise.

Available through designers and fine stores. Write for our Screen brochure and the name of the store nearest you.

LaBarge
Holland, Michigan 49423



6406



6428



6400



1121-4B



The most beautiful furniture in the world is auctioned
at Sotheby Parke Bernet.

Sotheby Parke Bernet

980 Madison Avenue New York 10021 (212) 472-3400
7660 Beverly Blvd., Los Angeles 90036 (213) 937-5130



In our changing world, the ageless beauty of Oriental Antiquities remains constant. This superb 18th Century Chinese Porcelain is especially enhanced by our graceful hand painted scenic wallcoverings. Timeless, yet timely

GRACIE

Oriental Wallcoverings, Art & Antiques Since 1898
979 Third Avenue, New York, N.Y. 10022 (212) Plaza 3-5350

Baiting the Museum Trap

LAST AUTUMN I was in Paris at the time when the vast exhibition of works by Picasso opened in the Grand Palais. It opened on a Saturday evening to the official world of diplomats and politicians and dignitaries of the arts, and I went early the next day, along with what seemed to be half the Parisians who get up on Sunday mornings. The exhibition consisted of some six hundred works by the "master," given to the Republic by his heirs in lieu of death duties. My recollection of this occasion, several months later, is of the backs of heads, of profiles and coifs and murmured comments in almost every language.

Reconciling Art and Artifice

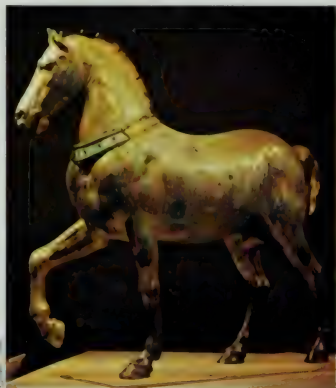
Exhibitions like this one and the horses of San Marco and the treasures from Dresden—to which crowds come by the mob—are known as "blockbusters" in the museum world. Since almost all museums these days live at least partially on grants from the National Foundation for the Arts and from state arts councils, and put on the blockbusters with grants from large corporations—often with the help of private foundations—the door count (how big the mob is) is of basic importance to curators and trustees when it comes to justifying the need for support.

A result of this is a bind in which museums are sometimes caught: between their educational function and showmanship; between art and artifice; between introspection, which art is uniquely qualified to inspire, and exploitation, which is, or should be, none of its business.

Pity the poor curator. Consider his problem as it affects you and me. He (and increasingly, she) is a personality split a great many ways—part scholar, part educator, part money-raiser, part sleuth, part seducer of collectors



Museum curators, explains Russell Lynes, harmonize elements of architecture, art and display, in order to create memorable and efficient "blockbuster" exhibitions such as "The Horses of San Marco"; the show's namesake bronze (below) was its drawing card.



whose possessions he covets for his collection, part author and part display artist—a glorified window dresser, a showman. His "merchandise," not for sale, but for consumption, all the same, is something he wants to make as attractive, nay, seductive, as possible. He wants not only to help what he shows to catch the eye but to hold it long enough to evoke more than snap judgments. In recent years he has developed remarkable techniques in order to do just this.

The curator starts with a space that is essentially an empty box, its nature determined by an architect who, one can suppose without being unjust, has to be more interested in the shape of the space he encloses than in the objects which he often can only vaguely predict will be displayed in it. It may be used for large paintings or small drawings, sculpture the size of horses or as small as Byzantine ivories. Recently, the curator has solved this dilemma partially by designing flexible spaces within which it is possible to build false walls and ceilings, as I. M. Pei did in the so-called "house museums" in the new East Building of the National Gallery in Washington, and Gordon Bunshaft arranged for his circular Hirshhorn Museum on the Mall. It is the curator's first problem to lick the box, to get the better of its shape and character in order to make it work for small objects or big ones, delicate or bold ones, brilliant or all-but-colorless ones, and sometimes all of these together. He hopes to lead the visitor from one object to the next by some sort of visual or chronological or stylistic logic, so that one object or group of objects contributes to the understanding of those that come next. He must do this without allowing the display to overwhelm what it is meant to complement.

Enhancing an Ancient Steed

When the elements of architecture, art and display come together in harmony they combine to create a unique delight. During the past winter such an alliance was enacted between some very ancient bronze horses and the very modern Lehman Pavilion of New York's Metropolitan Museum of Art, with what seemed to me faultless results. It happened that I had seen this exhibition, called

Only those who dare... truly live



For the name of the authorized Ferrari dealer nearest you, call these numbers toll-free: (800)447-4700 or, in Illinois, (800)322-4400.

Ferrari

Quality. Our way of life.



Claiming that a product is quality built is easy. Living up to that claim is another matter. A matter of a lifetime. A lifetime of hard work.

At Whirlpool we believe it's worth the extra effort. Today more than ever we believe in putting that something extra into every appliance we build.

Our new laundry pairs are specially designed to take advantage of modern solid-state technology. We still make refrigerators with porcelain-enamel interiors. Our new

dishwashers, ranges and microwave ovens are life-style oriented. Designed to go to work exactly when you want, whether you're at home or not.

Today, customers all over the country want appliances to do more and last longer. And in the long run it's quality that counts. It's a matter of pride with us. Because at Whirlpool, we believe quality has to be an every day commitment. It has to be a way of life.



Quality. Our way of life.



saporiti italia

21010 BESHATE / VARESE / ITALY

TEL 0331/274198

TELEX 332634 SAPORIT I

67000 STRASBOURG / FRANCE

4 RUE DE L'EGLISE TEL 88132 53 88

TELEX 89 02 18 F

U.S. AGENT

CAMPANIELLO IMPORTS Ltd.

NEW YORK, N.Y. 10022

225 EAST 57th STREET, PHONE (212) 371-3700

U.S. TELEX 12 5594 CAMPIMPORT

INT. TELEX 2377 70 CAMP UR

sofa

MOD. RESTING

design arch. ernesto raduelli

armchair

MOD. ONDA, CB

design arch. giovanni offredi

MISSONI

fabrics

Engraved leathers by Guido Pasquali

The carpets come from Missoni's collection

Sculptures by Vittorio Tavernari

OTHER SHOWROOMS: WASHINGTON, D.C. • CHICAGO • DALLAS • DENVER • HOUSTON • LOS ANGELES •
PHILADELPHIA • SAN JUAN, P.R.

SALES OFFICES: CINCINNATI • SEATTLE • MINNEAPOLIS, MINN.

KENNEDY GALLERIES



Leonard Baskin
Phaedra, 1969
Bronze; 30 x 16 x 17 inches
Edition: 9

**Sculpture and Drawings by
Leonard Baskin through July 11**



Joseph Hirsch
Woman Listening, 1975
Hand pulled lithograph; 25 3/4 x 19 inches
Edition: 125; Signed and numbered in pencil



Jack Levine
Sweet Bye and Bye, 1980
Etching, drypoint, mezzotint
Image size: 7 7/8 x 9 3/4 inches
Edition: 120; Signed and numbered in pencil

KENNEDY GALLERIES

40 West 57th Street (5th Floor)
New York 10019 (212) 541-9600
Monday - Friday 9:30 - 5:30
Saturday by appointment only

RUSSELL LYNES OBSERVES

Baiting the Museum Trap
continued from page 36



The scale and approachability of the bronze head of a colossal Roman horse, 1st to 2nd century A.D., augment its powerful form.



Adroitly mounted bronze fragments, found in the Gulf of Naples, partially restore a likeness of Roman emperor Nerva on horseback.

"The Horses of San Marco," in Burlington House, the home of the Royal Academy in London, where it had looked handsome. In the Lehman wing it was magnificent.

A single golden horse from the four that for centuries have graced the façade of the basilica of San Marco in Venice was the centerpiece of the show, and it was accompanied by other ancient bronze horses, horses' heads, flanks and tails (fragments, that is), and with drawings (including several by Leonardo from the queen's collection), small equestrian bronzes and appropriate ancient ceramics. The golden horse stood alone, and he could be seen from afar—as one sees him in the Piazza San Marco—or at arm's length, his remarkable splendor and dignity hovered over by an air of mystery. No one knows where or when the magnificent horses of San Marco were made. They may have been cast in Greece as early as the fourth century B.C. or in Rome as late as the fourth century A.D. It is known that Venetian soldiers in the Fourth Crusade "liberated" them from the Turks and brought them back to Venice from Constantinople in 1204, and that fifty years later they were set above the main portal of San Marco. Nearly six centuries later the French

army made off with them and took them to Paris. Venice reclaimed them in 1815, after Napoleon's final defeat.

One of the horses was in New York because all four of them were suffering from the ravages of pollution and were removed for restoration and study. They will be replaced on the façade of the basilica by copies, and the ancient steeds themselves will be stabled safely within Venetian walls.

Blockbusters like this one are, in a sense, temporary museums within permanent museums. They are surrogates for travel, challenges to the ingenuity of curators and installers. And, if one is not in a hurry, there are ways of enjoying them without being trampled underfoot. The trouble with the Picasso show in Paris was me; it would be around for a long while, but I couldn't be. I waited until the show had been there for some weeks, I went at the moment the museum doors opened for the day, and I left when the mob arrived. Of course I didn't have to worry about one-upping my friends. After all, I had seen it in London. □

A New Englander who commutes between Manhattan and the Berkshires, Mr. Lynes is a former managing editor of *Harper's* and author of *The Tastemakers*, *Art-Makers of 19th Century America* and *Good Old Modern*. He is now at work on a book about the Cooper-Hewitt Museum.



China export plate K'ang Hsi period.
Courtesy Ralph M. Chait Galleries, Inc.

China Trade

During the late 18th century, colonial America became enamored of the exotic charm of oriental decoration and Chinese export. Our current relationship with the People's Republic of China has created renewed interest in the decorative arts of this ancient culture. The delicate details and rich colors of many luxurious textiles, porcelains, and artifacts of the period have inspired this exciting new collection. Available through Interior designers and better stores.

Schumacher—the source for fine fabrics, carpets and wallcoverings.

SCHUMACHER

939 THIRD AVENUE • NEW YORK, N.Y. 10022

Du Pont TEFLON
soil & stain repeller



Antique Silk Sene
Unique design 6' x 4'3"



Antique Tabriz
Exceptional quality 12' x 9"



Antique Farahan
Precise design 6'9" x 4'5"



Semi Antique Kashan
Extremely fine weave 7' x 4'11"



Antique Mirasali
Very early piece 5'1" x 3'6"



Antique Chinese
Excellent color 8' x 6'

Oriental Rugs

NEW, SEMI-ANTIQUES AND ANTIQUES
FOR THE DISCRIMINATING

Owning an antique, semi-antique or fine new rug is a majestic experience.

Our knowledge and expertise have built an inventory of unparalleled quality and taste.

At the Fred Moheban Rug Company, helping you select a classic rug has been our custom for many years.

The surrounding photographs are just a few examples of the extensive variety of scatters and room sizes.

WE ARE CONTINUALLY ADDING TO
OUR EXTENSIVE COLLECTION OF FINE ORIENTAL RUGS
PLEASE CONTACT US FOR YOUR SPECIAL NEEDS

Fred Moheban Rug Co.

295 FIFTH AVENUE • 6th FLOOR • NEW YORK, N.Y. 10016
(212) 725-2076 • 725-2077



Fine example of Antique Kazak
7'10" x 5'8"



Semi Antique Serapi
Distinctive pattern 12' x 10'



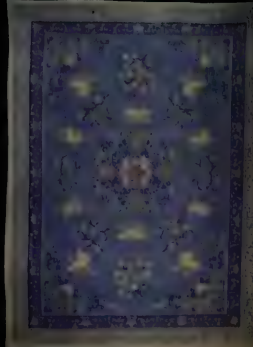
Antique Sarak
Unique design 6' x 4'3"




Semi Antique Kashan
Delicate pattern 10' x 7'4"



New Isfahan
Delicate pattern 12'2" x 8'9"



New Chinese
Extra fine 100 line 9' x 12'



CHESTER SOFA

*The Donghia Furniture Company Ltd.
announces the
premier showing of the
1980 Collection
at
the new David Sutherland Showroom
Dallas, Texas.*



ATLANTA, GEORGIA
AINSWORTH NOAH & ASSOC

CHICAGO, ILLINOIS
DONGHIA, INC.

DALLAS, TEXAS

HOUSTON, TEXAS
DAVID SUTHERLAND, INC.

LOS ANGELES, CALIFORNIA
DONGHIA, INC.

MIAMI, FLORIDA

NEW YORK, NEW YORK
VICE VERSA

SAN FRANCISCO, CALIFORNIA
KNEEDLER-FAUCHER

TROY, MICHIGAN

This is "Needlepoint"—a stunning garden of color given incredible sharpness as only needlepoint can. Available in custom sizes and colors.

Patterson, Flynn & Martin, Inc.

950 Third Avenue, New York, N.Y. 10022 (Corner of 57th Street) Tel. (212) 751-6414.

Chicago: Space 1226 Merchandise Mart Tel. (312) 644-3280

Los Angeles, San Francisco, Dallas, Houston, Philadelphia, Denver, New Orleans, Boston, Atlanta, Washington, D.C., Miami



FITZ and FLOYD

"La Mer," Fitz and Floyd's newest underwater design on finely crafted stoneware.

Shipping and handling charges (in parenthesis) #F0023 Dinner Plates, Set/4 Assorted \$78. (2.50), #F0024 Cup and Saucer, \$13.50 (1.50), #F0025 Salad Plate \$9.50 (1.50), #F0026 Beaker Mug, Set/4 Assorted \$32. (1.80), Available but not shown: #F0027 Bread and Butter Plate \$8. (1.50), #F0028 Rim Soup Bowl \$15.50 (1.65)

THE ITEMS PICTURED ARE AVAILABLE THROUGH ARCHITECTURAL DIGEST

ORDER NOW



BY PHONE: CALL TOLL FREE 800-421-4448 Mon.-Fri. 7AM to 8PM, Sat. 7AM to 1PM Pacific time.
In California call 800-252-2071. Credit card orders only (Minimum \$15).

BY MAIL: Complete the Reader Service Order Form located on the last two pages of the magazine.
Or, write (enclose your check or charge number) to Dept. AF80 Architectural Digest, 8460 Higuera St., Culver City, CA 90230.

COLLECTOR'S CLOSE-UP

Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

THE PATTERN BOOKS of the eighteenth-century cabinetmaker Thomas Chippendale comprise designs of furniture and ornamentation that were adapted by many craftsmen, including those of Colonial America. Additionally, each of the colonies developed specific stylistic motifs in furniture making. This functional New York-made secretary is an example of the Chippendale style. Distinguishing features include the ball-and-claw feet and the tall pediment topped by a spread eagle, which became an American symbol.



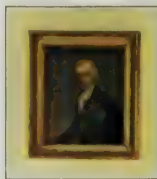
See pages 66 and 68.

ENGLISH-BORN LANDSCAPE PAINTER Louis B. Hurt (1856-1929) spent most of his life painting in Scotland. He specialized in depicting the landscapes and animals of the Scottish Highlands in a conservative and charming style, as this work reveals. Like most nineteenth-century English painters, Hurt remained outside the mainstream of the avant-garde. However, his poetic reveries reveal him to be a master of atmospheric effects.



See page 67.

ALTHOUGH AMERICAN PAINTER Gilbert Stuart (1755-1828) studied with Benjamin West in England, during which time he adopted the fashionable style of idealized portraiture popularized by Sir Joshua Reynolds and George Romney, he never accepted students himself. His technical brilliance and romantic treatment of portrait subjects—in marked contrast to the more literal style of native American portraiture—did, however, create a field of influence that inspired many imitators, as in this work by a painter of the Stuart school.



See page 88.

ORIGINALLY DESTINED for the life of a monk, French-born Dominic Serres le Vieux (1722-1793) ran away to sea, instead, and eventually became captain of a vessel, which was captured by the English in 1752. While a prisoner in London, he practiced his hobby—painting. His marine scenes,



See page 91.

such as the one shown here, received such acclaim that he remained in England and became the first member of the Royal Academy.



See page 111.

TZ'U-CHOU WARE, a type of stoneware pottery made in the northern provinces of China, reached its zenith during the Sung and Yüan dynasties. Representing an art of the people, as distinguished from the official and imperial wares made for the court, a variety of bowls, jars and ewers made for domestic use are enriched with painted, reserved and sgraffito designs. This ovoid vessel, divided into three horizontal zones, is covered with a cream-colored glaze on which a lyrical black flower and foliate motif are freely brushed in a distinctive calligraphic style.



See pages 116 and 117.

PAUL-CÉSAR HELLEU (1859-1927) is best known today for his masterful etchings and engravings, which chronicle the frivolity and incisive gestures of feminine grace during *La Belle Époque* in France. However, he also excelled as a sculptor and ceramicist, and his accomplishments as a portrait painter, revealed in this work, resulted in commissions from many celebrities of his day. The atmosphere of melancholy that pervades his paintings of French Gothic churches counterpoints his candid depictions of feminine charm.



See page 139.

A RARE EXAMPLE of ingenious French design, this adjustable Louis XVI *chaise-lit* originated in the seventeenth century as a chair for a servant to sleep in outside a bedroom door, and later evolved into the *chaise longue*. Also used as a traveling bed, the chair, in closed position, displays sides, wings, and a front section that functions as legs or supports when pulled out and extended from the seat. The extension folds back when not in use. In most examples, the back of the chair lowers on ratchets to a reclining position. □

The Boodles martini. It's more than expensive.



If you expect the Boodles martini to be more than expensive, you won't be disappointed. Because Boodles is the ultra-refined British gin that only the world's costliest methods could produce. And it is imported from Britain for you—the individual who will appreciate a Boodles martini as well as a Boodles and tonic. Two experiences well worth their price.

Boodles. The world's costliest British gin.

**BROWN JORDAN
RATTAN**



Handcrafted elegance. Unmistakably Brown Jordan Rattan.

Treillage . . . The beauty of an original design. The quality of hand-formed pole rattan. To be admired . . . and used. For years.

Through leading stores and interior designers. Write for a free brochure and the address of your nearest dealer. Brown Jordan Rattan, Dept. RM042, P.O. Box 5688, El Monte, CA 91734.



Judson Scott Handprints, Ltd.

D&D BLDG., 979 THIRD AVE., NEW YORK, N.Y. 10022 (212) 838-3280
 PACIFIC DESIGN CENTER, 8687 MELROSE AVE., LOS ANGELES, CA. 90069 (213) 659-7760
 10 N.E. 39th ST., MIAMI, FLA. 33137 (305) 576-1328
 1200 MERCHANDISE MART, CHICAGO, ILL. 60654 (312) 329-9260
 DESIGN CENTER, SUITE 33, TROY, MICHIGAN 48064

AND AT REPRESENTATIVES IN ALL MAJOR CITIES OF THE WORLD

Shown: Border - "Magic Forest Companion". Fabric and Wallcovering - "Magic Forest". ALL DESIGNS AVAILABLE IN WALLCOVERINGS AND FABRICS STOCK AND CUSTOM



With Grand Panache

Designing Interiors for Fine Art and Generous Hospitality

INTERIOR DESIGN BY NOEL JEFFREY, ASID
PHOTOGRAPHY BY JAIME ARDILES-ARCE



Noel Jeffrey's design for a spacious New York apartment celebrates a distinguished art collection in a setting of understated elegance. OPPOSITE AND ABOVE: At the far end of a vaulted Entrance Hall, Alexander Archipenko's Cubist sculpture merges with reflections in a mirrored niche; through an arched doorway the scene catapults into a spacious Foyer. Here, a bronze figure by Henry Moore is evocatively backdropped by Robert Natkin's poetic canvas. Placing unrivaled focus on the art are parquet flooring, channel-quilted canvas wall upholstery, and simplified benches from Brueton. Because the owners enjoy rotating their paintings periodically, the designer provided brass picture tracks. Such functional detailing in all of the rooms reveals a Bauhaus influence.

EVERY GENERATION creates its own myths about the past, and for every contemporary design movement, there appears to be a parallel school intent on resurrecting a hitherto neglected "golden era." Interior designer Noel Jeffrey, however, seems rather to emphasize selective modernity and clear-eyed hindsight. The apartment he recently completed on Fifth Avenue in New York is a good example of his approach. His choice of materials, colors and general handling of forms suggest Art Déco at its most streamlined, while the extreme clarity of the plan and the straightforward deference to the human

presence and to a fine art collection suggest the tenets of minimalism. It is this unforced fusing of a past and a present sensibility that gives the work vigor and force. It also gives the rooms a strong "public" atmosphere—a feeling that, if not precisely analogous to that of being in a gallery, is certainly more formal than the usual experience of a domestic interior.

"My clients entertain constantly and with a great deal of panache." Characteristically unequivocal, Mr. Jeffrey begins to explain how he came to this particular design conclusion. "As a result, one of the major







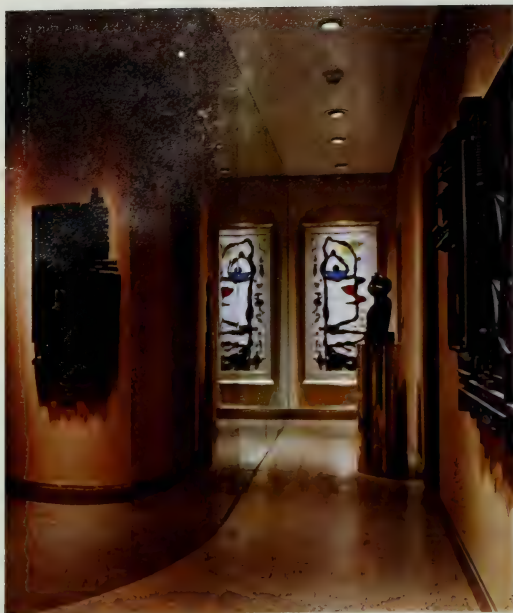
PREVIOUS PAGES: In the Living Room, artworks (clockwise) by Miró, Lipchitz, Picasso and Zúñiga heighten visual delight. Mies van der Rohe armchairs, and sofas wrapped in Schumacher wool, create a conversation grouping around a low table designed by Mr. Lettrev; white mirrored window reveals expand the vista. ABOVE: Fernando Botero's painting *Les Amants* and his sculptures *Adam* and *Eve* introduce archetypal themes in the main Dining Room, where winsome birds by K. and F. Hagenauer adorn the table. Sliding doors open to a smaller dining room, amplifying the space for entertaining. OPPOSITE: A former hallway blossoms into a shimmering indoor garden with stainless-steel and mirrored walls. Echoing the natural emphasis is a caneback chair from Stendig.



...influenced by the restraint of the Bauhaus school, as well as by the lush French *styles de luxe*.



problems contemporary designers encounter when renovating large, older Fifth Avenue apartments—that of making the rooms less intimidating and more intimate—did not really apply.” Instead, he sought to underline the spacious and well-proportioned nature of the public rooms. “When I first saw the apartment, it was bathed in permanent dusk. There was heavy, unattractive paneling on the walls, and the view of Central Park was totally ignored. In fact, you could barely see out of the windows, they were so cluttered with layers of drapery.” All of this was swept away by Mr. Jeffrey, who replaced the oppressive wall surfaces with simple channel-quilted duck fabric in the foyer and the living room. Actually, the first impression is of fluted stone, and it imparts an air of coolness and restraint that is the key to the whole apartment. It is also the clue to the designer’s *modus operandi*. Basic effects throughout the apartment are achieved with simple materials combined with fine workmanship and an integrity of form. The other, and less public, portions of the apartment, are quite different in mood, although compatible in terms of design philosophy. Here the domestic side of life takes over, although the designer stresses that both areas of the apartment are used for entertaining. “This is where I truly ‘modernized’—by sweeping away the servants’ quarters,



installing an indoor garden for my clients, with a view through to the park, encasing walls in stainless steel and smoothing a path to the more quiet zones."

The bedroom itself, with its walls of moiré satin, suggests an entirely different aesthetic than the rest of the apartment does, and was much more influenced by the clients' personal preferences. Yet the result is in no way unharmonious. A fireplace and a desk in polished wood echo the fluid lines of the living room furniture, while a brass cylinder—appearing in the living room—helps tie the bedroom to the rest of the apartment.

"I was fortunate with my clients. They are busy, intelligent and involved people. Quite unpretentious, they are not at all interested in grandeur for its own sake, yet they responded to the quality and integrity I hope I've designed into the rooms. They needed a versatile kind of living space, one with unity and flow. I wanted to suggest luxury, rather than flaunt it."

What makes Mr. Jeffrey's work so characteristic of its time is precisely this subdued, yet unmistakable, proclamation of amenity. "It is minimal, I suppose, in that detail is kept to the most simple forms, such as the brass picture molding that runs just below the ceiling in several of the rooms, but at the same time it is evocative of my own view of the Art Déco era—one as influenced by the restraint of the Bauhaus school as by the lush, hot-house French *styles de luxe*." And it is this harmony and the joining of several different styles that give the apartment its own appealing magic. □

—Peter Carlsen





OPPOSITE: The curving stainless-steel wall of a Hallway reflects a Joan Miró aquatint, an Archipenko bronze, and a wood sculpture by Louise Nevelson. ABOVE AND COVER: Nestled in the Master Bedroom, a window seat inspires contemplation of a classic view across Central Park's treetops. "The owners requested an 'old-fashioned modern' bedroom," says Mr. Jeffrey, who responded with a quieter version of streamlined minimalism. Satin moiré wall covering from Greeff ripples around a Robert Natkin painting, a trio of lithographs by Henry Moore and a Hans Hofmann oil. The burlwood mantelpiece and desk-for-two exude Art Déco gracefulness, which is rephrased in Clarence House velvet encasing the bed. Adolph Wagner's sculpture crystallizes the subtly romantic mood.



On Mustique

The Tropical Charm of the Gingerbread House

THE GINGERBREAD HOUSE is just about everything a house on Mustique ought to be, and it is probably one of the island's most agreeable architectural examples. From afar, it seems to nestle in thickets of palms, pawpaws and mangoes—for all the world as if it had been there since some mythical governor general built it in the Victorian heyday, and not just put up within the last decade by the Mustique builder Arne Hasselquist after





OPPOSITE ABOVE: A paradise among the Grenadines, Mustique, in the Windward Islands, provides a weekend haven for Diego and Tiqui Arria. Nearby islands crown the horizon in a superb vista from their Gingerbread House, devised by the late stage designer and architect, Oliver Messel. OPPOSITE BELOW: Intricate detailing defines the latticed Entrance. ABOVE: A grove of palms heightens the confectionary grace of the colonial-style residence.

ARCHITECTURE
BY OLIVER MESSEL
PHOTOGRAPHY
BY DERRY MOORE
TEXT
BY DAVID PRYCE-JONES

plans by the late Oliver Messel, noted English theatrical architect and designer. Its clapboard has been painted pastel pink, the woodwork white. It looks like an exciting essay in the colonial style, with additional borrowed features. The front, for instance, very low and fairy-tale in profile, essentially explains the house's unusual name. It is a collection of porches and lobbies and dwarf pepperpot roofs under which

Hansel and Gretel would have felt quite at home. Yet the eaves, the fretted carpentry, the shutters, the latticework, are of a very high quality and ensure that the quasi-colonial touch remains genuine and not the least pompous or rigidly stylized.

If there is anything miniature about the house's aspect, this disappears indoors, emphasizing Oliver Messel's versatility. Space has been created and utilized to the full. In a



ABOVE: Opening the hexagonal Living Room to a panoramic seascape, Oliver Messel employed an inventive mix of architectural elements: a lofty tray ceiling resting on rough-hewn columns, a band of open cross-hatching, a recessed window, and an extended veranda. Tiqui de Arria's décor features an antique Indian settee and a Burmese table in a comfortably symmetrical arrangement. OPPOSITE: Rattan furnishings and a rug of indigenous fibers offer practical solutions for a gazebo Dining Room open to nature.

sense, an island governor did make his mark here: Until two years ago, Colin Tennant, owner of Mustique, lived in the Gingerbread House and added improvements to the original Messel plan. For example, he erected on the site of an old pool what he calls the "bandstand" in the garden, a dining area whose columns and balustrades repeat the main gingerbread themes. Colin Tennant installed himself in the house when the

eighteenth-century plantation he had taken over was destroyed by fire and proved impossible to rebuild. In 1974, when development on Mustique was threatened by the world economic crisis, Mr. Tennant interested some Venezuelans in coming to the island, and among them were Señor Diego Arria and his wife, Tiqui Atencio, who were eventually to become the owners of the Gingerbread House, a wedding gift from



...as if it had been there
since some mythical governor general
built it in the Victorian heyday.

Señora Arria's family. Señor Arria has been governor of Caracas, and is now editor of *El Diario de Caracas*. To them, the house is a weekend retreat, just an hour's flight from Caracas. Only rarely do they manage to spend longer periods here. But they do like to come with friends, and the house has three comfortable bedrooms.

In accordance with the ideas guiding all of Oliver Messel's work on Mustique, the Gingerbread House

has one large sitting room, with a patio off to one side and bedrooms on the other. The main room is six sided, creating the effect of an ark, under the canopy of a hexagonal wooden ceiling with small Victorian lanterns recessed into it. The wood has been painted, then stripped and waxed, and the walls have been paneled in the same fashion. The floorboards, highly polished, are either purple-heart or green-heart, from



The spare and simple Master Bedroom places unrivaled emphasis on the beauty of the surroundings. The adjacent terrace, which overlooks the garden, affords a favorite place for breakfasting.

Guyana. The canopy rests on columns, above which runs an open balustrade with cross-hatching, through which creepers and chalice vines grow from outside, threading gracefully through the woodwork.

From the main room, there is a corridor leading through lattice doors to the bedrooms, built out over the garden and supported on stilts, in what amounts to a squat tower at the corner of the house. A spiral staircase

descends to the garden level. The master bedroom, which the owners keep for themselves, therefore has a feeling of being far from the center of the house, and this detachment is enhanced by a veranda of its own, reached through a French window. It is pleasant to breakfast there in complete privacy and lean over to pick fruit or flowers growing close at hand, and the roar of the sea is at exactly the right distance. Waxed



A row of balusters on the Veranda reveals a glimpse of the swimming pool—a bright jewel set into the garden. Finely crafted cutout foliate designs top the columns with airy capitals.

floorboards and simple draped curtains and pelmets add to the illusion of being in a well-appointed provincial house in some old English colony. Only a collection of prints by Venezuelan artists, most of them signed and dedicated personally to the owners, are reminders of today.

Mustique is far from any place capable of providing the arts and crafts of modern urban life, and it is a pleasure to find something like the

Gingerbread House, where simplicity and sophistication mix easily. The workmanship of the house is a credit to those who conceived it and carried it out. All that is required, of course, is the determination of a designer like Oliver Messel, who knew what he wanted, in conditions like those provided by Mr. Tennant, who knows what he wants quite as well—and with enthusiastic owners like Señor and Señora Diego Arria. □

Manhattan Maisonette

Subdued and Traditional Grace

INTERIOR DESIGN BY PAMELA BANKER
PHOTOGRAPHY BY JAIME ARDILES-ARCE



CHINOISERIE as a decorative style perhaps reached its culmination in the Royal Pavilion at Brighton. It began there with a gift of Chinese wallpaper in 1801, and under the patronage of the Prince of Wales, later King George IV, what was already an acceptable convention in the eighteenth century flowered into a richly detailed, all-encompassing theme. The unabated popularity of the Chinese theme is due in part to the continued availability and high craftsmanship of the requisite decorative materials. "By integrating the best contemporary interpretations of Chinese patterns and forms," says New York interior designer Pamela Banker, "we were able to create a

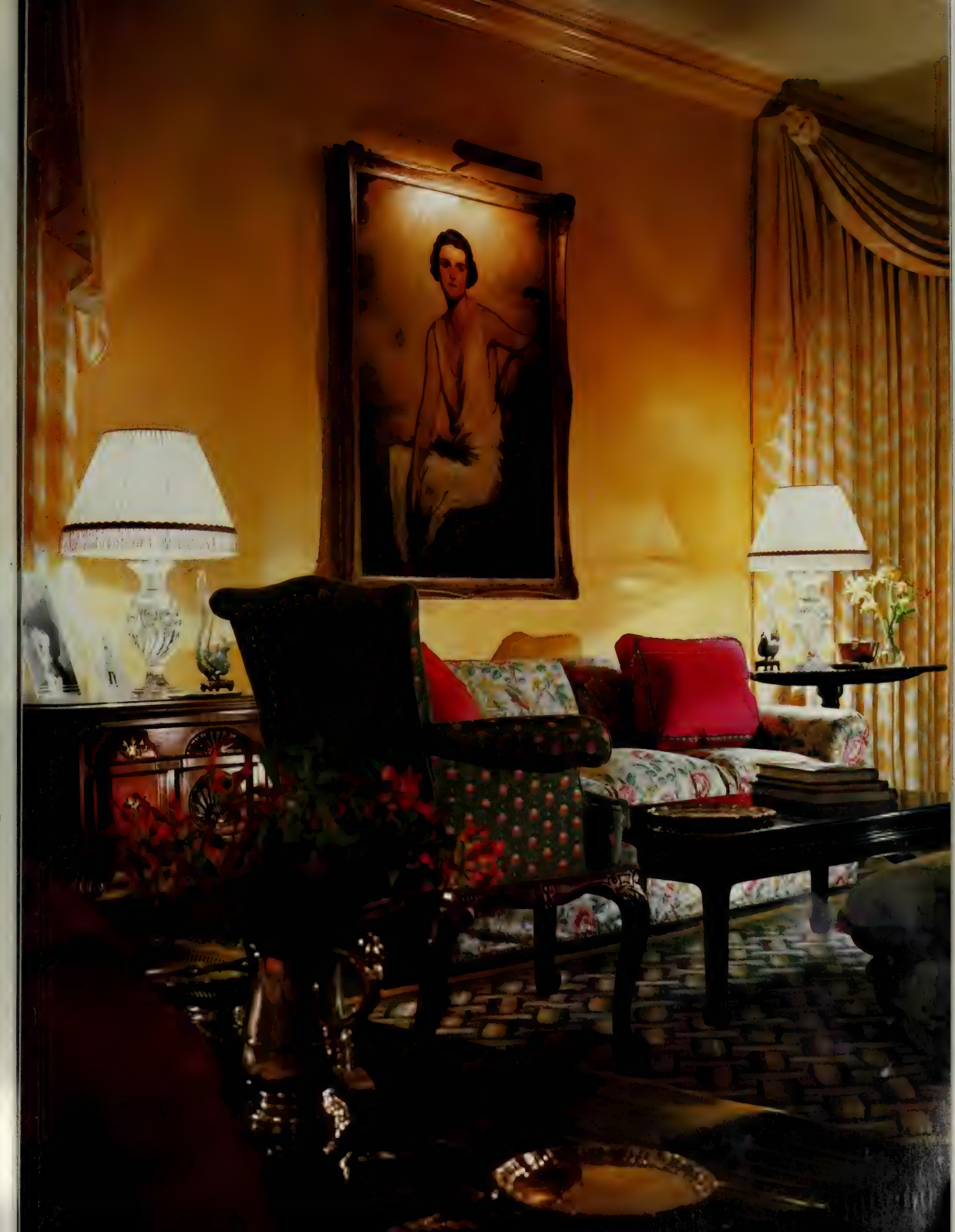
background that enhances an already distinguished collection of furniture and paintings. Altogether, it provides a cozy New York home for a family that travels frequently and enjoys spending time on a quiet farm."

The maisonette is a hospitable urban architectural form, actually a small house or duplex apartment enclosed within the base of a high-rise apartment building. Like a house, it maintains the characteristic division between public rooms on the first floor, and private rooms upstairs, and it has its own door to the street. In this one, the graceful curve of a staircase seen through an archway leading from the entrance hall gives the immediate sense of a configuration

that is both homelike and stately, in the best tradition of country houses.

As in the Brighton Pavilion, Mrs. Banker's effect begins with wallpaper: handpainted panels for the dining room. The bright plumage of individual birds accents the paler tones of leafy trees and butterflies in

Chinoiserie themes complement 18th- and 19th-century appointments in a Manhattan apartment designed by Pamela Banker. ABOVE: A delicate Waterford chandelier lights the spare simplicity of the Entrance Hall. OPPOSITE: In the Living Room, lamps from Nesle lend a glow to a portrait by R. L. Halmi. Dark wood accents—a Queen Anne lowboy and a low table from Gracie & Sons—contrast with patterned fabrics and vivid pillows in silk from Brunschwig & Fils. A multihued Spanish rug from Patterson, Flynn & Martin weaves a web of color.









...giving the immediate sense of a configuration that is both homelike and stately.



a design that pays colorful tribute to the wall panels created by Frederick Crace for the reception hall of the Brighton Pavilion. The way these panels are placed is important for the proportions of a room. By placing them above a chair rail molding, Mrs. Banker has begun the base of the trees, set against a mountainous

scene, at eye level. The higher branches disappear into the ceiling, giving an impression of greater height that would be lost were the pattern to cover the entire wall.

"I think the effect is successful," says Mrs. Banker. "Though the framework is elegant, the small proportions of the room make entertaining relaxed and informal."

A lacquered surface is the hallmark of the Chinese style, and the bright lacquered walls of the living room form a fine contrast to the dim glow of the dining room across the hall. The color, acting as a foil, enhances the rich woods and distinctive carvings of three important eighteenth-century American pieces symmetrically placed around the

room. The most outstanding among these is a 1760 American Chippendale secretary/bookcase, with a carved eagle set in a broken pediment.

The range of colors used throughout the home is brought together in the living room with handblocked English chintz upholstery in the traditional bamboo stripe, and in a handwoven rug with a contemporary crisscross pattern of nine colors. Complementing this fine blend of eighteenth- and nineteenth-century tradition is a penchant for landscape paintings. Louis B. Hurt's *Highland Cattle*, an English country landscape with mists moving over the highlands, and cattle in the foreground, opens up the vista at the room's end. In the upstairs hall, hanging above a

PRECEDING PAGES AND OPPOSITE: Walls are brightly colored and lacquered, as a foil for Living Room artworks, including Louis B. Hurt's *Highland Cattle* and two Henry Alken equestrian paintings. An American Chippendale secretary lends solidity. ABOVE: In the upstairs Hallway, an 18th-century bachelor's chest and side chair and a sofa covered in Clarence House fabric are grouped beneath a Thomas Edgar Stephens portrait. ABOVE RIGHT: An Irish serving table graces the Dining Room, where wallpaper is from Gracie & Sons.

George III settee with scroll arms, is perhaps the finest painting in the collection, one by a master of realism, Gustave Courbet. Painted around 1867, it is a darkly beautiful depiction of still waters and cypress trees. The natural and inconspicuous manner in which these possessions are arranged adds immeasurably to their appreciation. That such works of art are preserved in a private home is a reminder that the great museums were indeed an outgrowth of private collections. Removed from the home, however, such works very often lose that aura of personal selection so evident in this New York maisonnette.

Chinoiserie itself is not simply a particular pattern, nor a lacquered surface. Above all, it has to do with the shapes of objects and what is called "line." Mrs. Banker has captured this feeling in the pagodalike canopy for an upholstered bed in an upstairs bedroom. With the floral chintz draperies gathered around each post, and the taffeta bows, she has come amazingly close to the best of Frederick Crace's designs. The half-moon headboard relates in shape to an unusual collection of Italian and Parisian fans that hang in opened position within gilt-framed boxes on all the walls of this bedroom/sitting room. The court scenes portrayed on several, handpainted silk with highlights in gold, and set in ivory and mother-of-pearl, bring back all the elegance of the social life that brought about such establishments as the Brighton Pavilion in the first place. They are a pleasure to find in New York of the 1980s. □

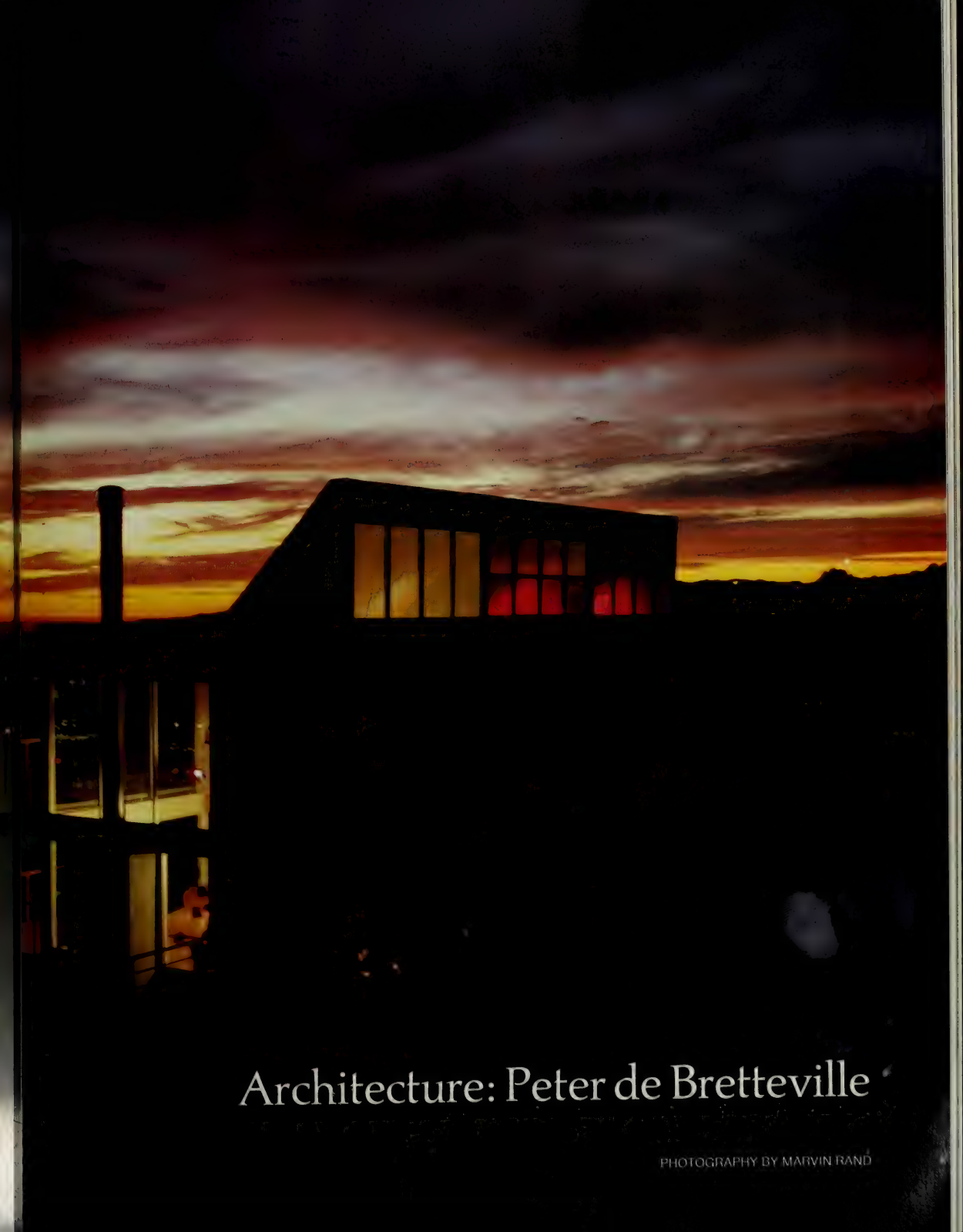
—Paula Deitz

Inspired by visions of Cathay, the designer transformed the Master Bedroom into a bowerlike confection. Clarence House chintz cascades in bow-tied billows from the bed's canopy, which is reminiscent of a pagoda roof. Amid the floral exuberance, areas of solid color—a settee upholstered in strié velvet from Brunschwig & Fils, and carpeting from Patterson, Flynn & Martin—provide balanced contrast. European fans, mounted in frames, evoke an Oriental mood, while a Sheraton rolltop desk shares the delicacy of a bamboo table and a Hepplewhite bench, both from Rose Cumming. Bedside wall lamps are from Hansen.



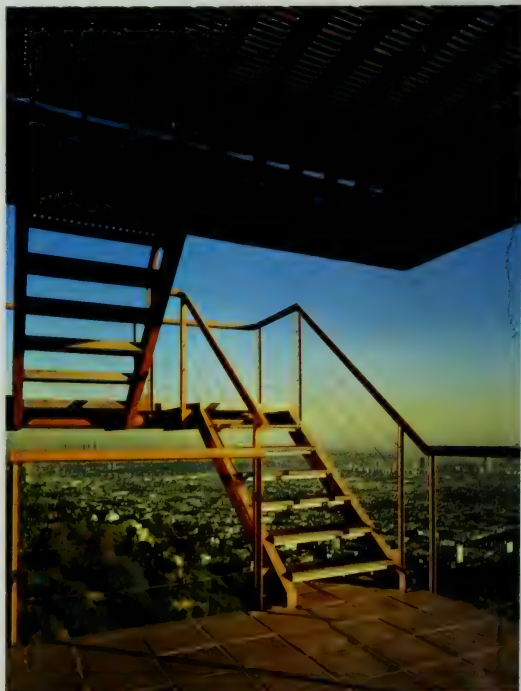






Architecture: Peter de Bretteville

PHOTOGRAPHY BY MARVIN RAND



PRECEDING PAGES: Silhouetted against a majestic sunset, the house designed by architect Peter de Bretteville perches on a hillside high above Los Angeles. TOP LEFT: The covered entrance bridge is like a catwalk, incorporating steel grates, and tubular steel for the gate and railing; the use of durable industrial components, carefully colored, is essential to the architecture's elegant functional austerity. TOP RIGHT, ABOVE LEFT AND ABOVE RIGHT: The cantilevered sun decks, of tile and sun-filtering metal, add a balancing openness to the design and serve as viewing platforms that extend the indoor living areas. The decks are connected by a stairway that projects into space, recalling a ship's flying bridge. OPPOSITE: Viewed from below, the house resembles a massive machine, complete with smokestack.



IT IS NOT OFTEN THAT an architect can take a commission to design a small, simple house on a difficult site and create a work of extraordinary visual excitement, as Los Angeles-based Peter de Bretteville has done in this home in the Hollywood Hills. Using industrial building components and the vernacular of southern California building—stucco and wood—he has elevated quite ordinary materials into a composition of understated elegance. The design's success is a combination of a dramatic location, enthusiastic clients and the unique vision of a young architect.

The site itself provided Peter de Bretteville's initial inspiration. Situated at the bend of a narrow winding road near the crest of a craggy hill,

the house commands a view of Los Angeles, from the glinting skyscrapers of downtown, across the city to the Pacific Ocean. This particular site in the hills is close to the spot where the weather system of the Los Angeles basin meets that of the San Fernando Valley, and the results are abrupt changes of atmosphere, from clear skies to heavy mists.

Mr. de Bretteville is one of the foremost young architects who embrace the machine aesthetic as an art form in their designs. His own house was widely talked about when it was first built, in 1977, and it continues to be an unusually pure example of industrial ideas used in homes.

The owners of this house had seen Mr. de Bretteville's home in one of

Los Angeles's canyons, and contacted him when they acquired their property. "They didn't want anything quite as severe and warehouselike as my place," the architect recalls, "but they shared my basic ideas." The house he designed for them is something of a hybrid. Made of stucco, its shape is softened by sculptural curves. Industrial elements appear in the detailing—steel gratings for decks and walkways, tubular steel railings, factory stairways with attendant cables, and the unpainted metal chimney stack that is visible inside and out. Paradoxically, these rough unmanicured materials are made to look supremely elegant here, as accent marks—particularly the pipe railings, which are painted a



ror: To accentuate the house's functional clarity, interior designers Thomas Allardice and Gary Hendrix created a spare and understated décor, with muted colors and a minimum of furnishings. In the Living Room, softly rounded furniture in pastel tones exemplifies warm simplicity. ABOVE LEFT: Crisp industrial elements complement stucco and wood, the vernacular of southern California architecture. The result honors the owners' injunction: "We want nothing superfluous." ABOVE RIGHT: The Master Bedroom opens onto the double-storied Living Room. Like the house itself, the bed at night appears to float above a cloud of light. OPPOSITE: In the Dining Room, subdued lighting from a surgery lamp gives full play to a glittering panorama, a kinetic mural that fills the broad windows.



soft salmon shade that contrasts with the eggshell gray of the stucco to produce a color scheme reminiscent of the eighteenth century. "I have a great love of nuts and bolts," says Mr. de Bretteville, whose own studio is lined with catalogues of industrial building components. "They are my favorite bedtime reading." Still, this is a house that explores the malleable qualities of stucco, while content to use metal parts for added visual "bite." The architect describes this design as a bridge between his rather polemical first house for himself, and his future projects that are more introspective and accommodating.

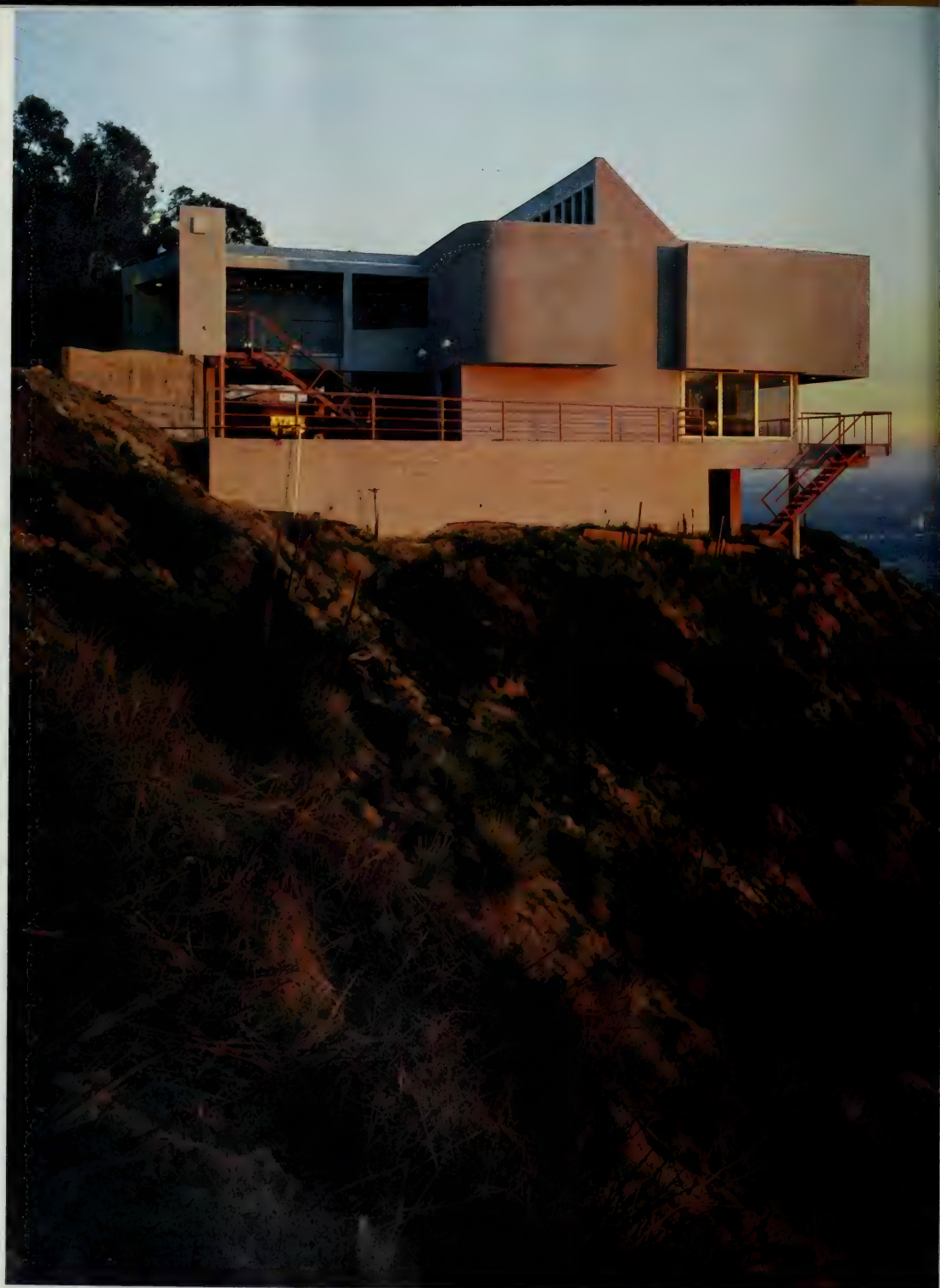
The clients were sure that they wanted a home with the simplicity and freshness of the de Bretteville

House, but smaller, and with more intimate spaces. Although they had never before worked with an architect, they had complete faith in his abilities. "Too many times," they state, "when people engage an architect, they really want his drafting skills, not his imagination." They asked Mr. de Bretteville to present them with some drawings or a model of what the house might be. "If we don't like 95 percent of the design, we'll ask you to start again and come up with something different. Otherwise, we'll go ahead and will not interfere." At that meeting, a highly successful collaboration between clients and architect—and later, with the interior designers—was begun.

The roadside façade—a slightly

curved wall of gray stucco punctuated by a garage door and an entrance gate, but no windows—assures complete visual privacy. The house is entered by a bridge of steel grating, covered by a canopy of the same material. The walkway, leading from the pivoting gates of tubular rails to the front door, is like a catwalk. It is as if the visitor were caught in a web, with gratings above and below.

The entrance is on the upper level. Immediately inside the front door, the breathtaking view of the whole city presents itself all at once in an explosion of visual excitement—the varied geography of the city by day, and a sea of lights by night. A factory stairway descends to the two-story living room with windows on three



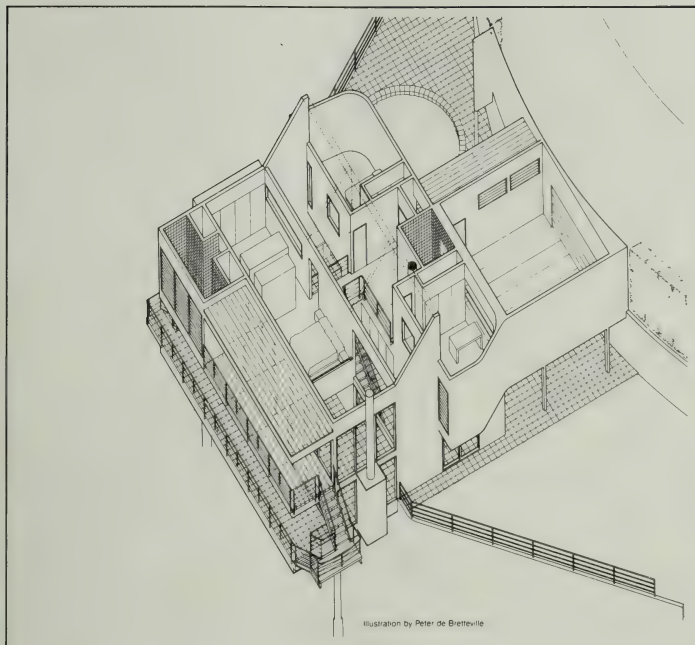


Illustration by Peter de Bretteville

LEFT: Viewed from the side, the entrance bridge leads from the roadside façade to the front door, while an outside stairway descends directly to the kitchen door. ABOVE: An axonometric drawing by Mr. de Bretteville, executed with machine-aesthetic precision, reveals the contrast between the house's closed volume, set into the hillside, and the lighter volume that opens to the vistas below.

sides. Terraces extend along the entire outside wall. The one on the living room level is paved with tile; on the upper level off the bedroom it is steel grating, with a further canopy of the same material above that. The use of steel gratings as outside overhangs produces a charmingly mottled filtered light within the rooms. An outdoor factory stairway, seemingly extending off into space, connects the two terraces. The master bedroom is in a loft above the living room.

The colors employed inside and out bespeak a carefully honed design. The eggshell gray of the stucco façades was chosen by Mr. de Bretteville, and from the changing light it picks up subtle gradations in hue, from sunrise to sunset. The interior design was the work of Thomas Allardyce and Gary Hendrix. Neutral gray beige and light sky blue predominate for the walls, while the upholstered pieces and carpet are in warm pastel shades. "I would never

have thought of these colors myself," says Mr. de Bretteville, "but as soon as I saw them I knew they would soften and complement the architecture beautifully." Another level of color the residents can change at will, as it originates from a row of theatrical gel lights in warm pinks and lavenders, on rheostats. Interior appointments are spare, following one of the residents' few injunctions: "We want absolutely nothing superfluous in our surroundings."

Although this house is small and economically planned, its generous flow of space and refined detailing give it an air of grace and sophistication. Seen as an example of Peter de Bretteville's work, it suggests that his sense of elegance comes from within, since the actual materials used are extremely simple. This residence is comfortable, functional, and, above all, handsome—employing the ordinary to achieve the unique. □

—Christopher Phillips



Antiques: Ancient Glass

Man's Most Fragile Artifacts Preserved

TEXT BY CHRISTOPHER SHEPPARD



OPPOSITE: Wine jug, Roman Empire, ca. 1st century A.D., 10 1/2" in diameter. Front, l. to r.: Scent bottle, Eastern Mediterranean, ca. A.D. 100-300, 3 1/4" high. *Alabastrons*, Etruscan, ca. 450-350 B.C., 4 3/4" and 5 3/4" high. Nijstad Sculptures & Glass B.V., Amsterdam.

ABOVE: Alchemist bottle, Rhineland, ca. 3rd-4th century A.D., 7 3/4" long. Marvered festoons of laticinio threads lyrically complement a tinted and transparent flowing form that assumes swanlike characteristics. Sotheby Parke Bernet, New York.

IN THIS CONTEMPORARY AGE, glass is taken quite for granted. Towering glass office buildings and hotels rise in the great metropolitan centers throughout the world. Executives issue directives from behind gleaming glass desks, and, as often as not, the cocktail hour is celebrated around a glass coffee table. Yet at one time glass was described as "the eighth wonder of the world." For fifteen hundred years it was considered a precious material, until mass production began in the early Christian era,

Glass is but one of those developments of man's inherent talents that the French classify as "the arts of fire," *les arts du feu*. The Egyptians designated the glassmaker as the "king of fire and air," and later, great status was attached to this occupation. At one time, in Venice, an important title of nobility was conferred on men who created glass.

First used as a glaze to prevent pots from leaking—a discovery made in Mesopotamia in the fourth millennium before Christ—intriguing drops

of this mysterious substance were soon formed into beads, which served as currency and adornment, even as precious jewels, mounted in gold. Even today one can travel to Tanzania or to the East Indian islands and swap glass beads for other goods.

Some twenty-five hundred years elapsed before progressions in glass design emerged. Egyptian colonization of the Euphrates produced technical knowledge of inestimable value—it produced the secret of turning glaze into small vessels. These

Luminous glass objects have survived in many ancient tombs long after other materials have disintegrated.



Cameo cut bowl. Roman, ca. 25 B.C.-A.D. 25, 4" in diameter. Concentric rings, formed by polishing and cutting away an opaque glass overlay, create color-accented dimension that enriches this rare and radiantly golden piece. Sheppard & Cooper Ltd., London.



Left: Flask. Gorgan, Iran, ca. 12th century A.D., 10" high. Mottled tones patina this gleaming example. *Right: Beaker.* Damascus or Aleppo, Syria, ca. late 13th century A.D., 5½" high. A flared cup is enhanced with a gilt and enamel design. Kevorkian, Paris.

were rare, valuable and used for containers of extravagant perfumes and unguents. We do not know exactly how they were made. We call the type *sandcore*, because it is thought that glass paste was formed around a solid core, which was then decorated with glass threads of various colors. The earliest inscription has the cipher of King Tuthmosis III (1505-1450 B.C.). Only three of these highly revered objects remain. Recipes for glass furnaces survive from the ancient Egyptian world, but these were used only in the production of a less expensive substitute for hardstone. This trend in glassmaking continued for fourteen hundred years.

In about 900 B.C. the fashion changed and glass was not often

found in graves thereafter, until the seventh century before Christ. The art was rediscovered in a renaissance of provincial Egyptian glass houses from 600 B.C. onward, a copy of the earlier styles, but more widely used. Cast clear-glass bowls were produced, from the Achaeminid borders by the Indus River to the Alpine barrier of northern Italy. It is from this period that the collector may hope to acquire representative pieces. Some glass paste jewelry from the New Kingdom may be found, but the vessels are rare.

In Syria in about 50 B.C. the technique of blowing molten glass was discovered. The restriction of size on core-formed vessels was gone and cast open bowls did not need to be

expensively cut. It is therefore from this period that the bulk of ancient glass finds date. It was a revolution. Just as press-molded factory glass revolutionized the consumer market from 1830, this period changed the way of life of the Roman citizen. Wherever the sand was good, simple green glass vessels took precedence over pottery. This was particularly true in the eastern Mediterranean and northern Italian areas.

From A.D. 200 to 500, glass vessels were produced in the millions and are found today in the thousands. One example is a vessel type sometimes called a "tear" bottle. These scent bottles were believed to have been containers for the tears of mourners at the graveside, and were



LEFT: *Amphora*, Eastern Mediterranean, ca. 300-200 B.C., 6" high. This sandcore-formed vessel augments its noble shape with an encircling design. RIGHT: *Alabastron*, Eastern Mediterranean, ca. 5th-3rd century B.C., 4½" high. Vividly colored zigzags enliven an elongated core-made bottle. Walter M. Banko, Montreal.



Flask, Syria (probably Damascus), ca. 13th-14th century A.D., 10½" high. This delicately crafted opalescent container reveals traces of polychrome and is ornamented with applied trails and a vermicular collar. Mahboubian Gallery of Ancient Art, London.



Double scent bottle, Roman, Eastern Mediterranean, ca. 4th century A.D., 4" high. Of utmost utility, a finely proportioned double-sectioned piece displays twin handles and a pattern of horizontal trails over a dappled surface. Hadad Archeologie, Paris.

buried with the body. Burial in the soil often produces a spectacularly brilliant patina called *iridescence*. Louis Comfort Tiffany admired this chemical accident and tried to re-create it in his *Favrile glass*.

With the fall of the Roman Empire, glassmaking, which had come to Italy from the East, died out. However, it remained alive and vibrant in the East through the Byzantine Roman Empire, with the advent of Islam. Late Roman glass lost its indigenous form and discipline, becoming more Islamic in design, the latter becoming a rarer commodity as people ceased believing in the need for worldly goods in the afterlife, a

concept outlawed by Mohammed. The craft did not die, however, and excellent techniques of enameling were perfected, which enhanced the objects. This continued until the fall of Constantinople in A.D. 1453, by which time the art had already returned to Italy via the Venetian traders. Damascus and Aleppo bottles and mosque lamps were respected throughout the world, a link between ancient and Renaissance times. Luminous glass objects have survived in ancient tombs long after many other materials have disintegrated. The passing of centuries has enhanced the value of these unique pieces, which now have gained global

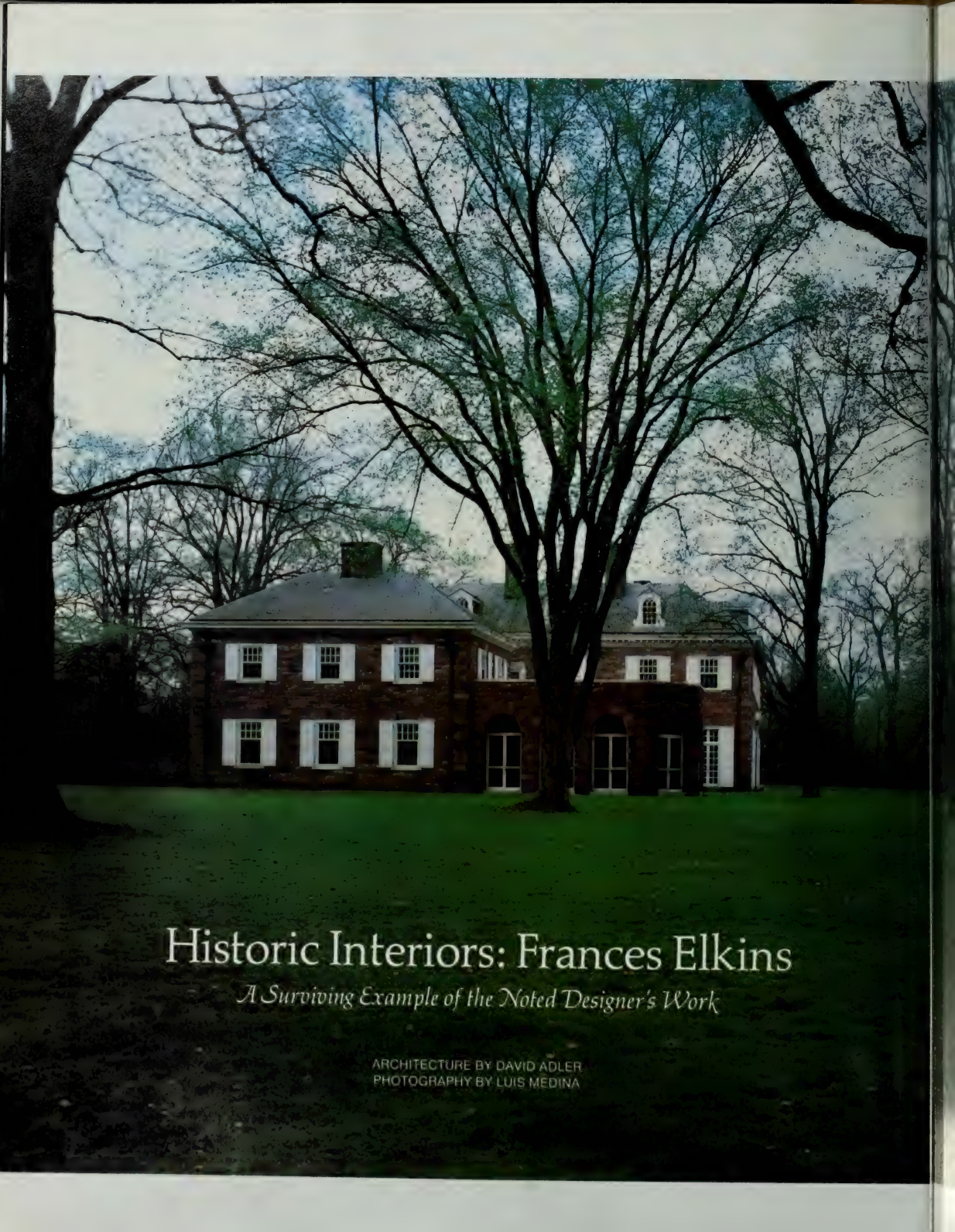
recognition as highly desirable antiquities from past civilizations.

Nor has the art and craft of glassmaking become any less respected and extraordinary in contemporary life. The designs may be contemporary, but the skill and the fascination with this magical substance are still very much alive—in Italy and Sweden, among other European countries, and in the United States. In an age that concentrates on the functional, it is comforting to know that the colorful warmth of the art of glassmaking continues to exist. □

Christopher Sheppard, a specialist in the field of ancient glass, is currently writing a book on eighteenth-century Dutch engraved glass.



LEFT: *Beaker*, Roman, Eastern Mediterranean, ca. 2nd-3rd century A.D., 3 1/4" high.
RIGHT: *Sent bottle*, Roman, Eastern Mediterranean, ca. 2nd-3rd century A.D., 6 1/2" high. A slim-lined glistening vessel proffers an elegant air. Ancient Art, Laguna Beach, California.



Historic Interiors: Frances Elkins

A Surviving Example of the Noted Designer's Work

ARCHITECTURE BY DAVID ADLER
PHOTOGRAPHY BY LUIS MEDINA



IN THE DECADES of the 1920s and the 1930s, the late Frances Elkins was one of the leading figures in the field of interior design. While her name is not overly familiar today, in her time Mrs. Elkins was well known both in the United States and abroad, and she catered to an exclusive social circle in a vanished era of gracious living and superlative craftsmanship. Her particular forte was to introduce a sense of innovative style into the homes of clients whose tastes were demanding and whose concerns were with the uncommon. In addition to her private work, she is credited with the interior design of the Burlingame Country Club, outside of San Francisco, and the Cypress Point Club, in Pebble Beach, California. These still bear her stylish signature, and her own house in Monterey always impressed visitors who appreciated her sense of aesthetics and her constant search for the innovative.

During her career, Mrs. Elkins made frequent trips to Europe, where she searched diligently for furnishings that later were shipped to the United States. Clients often accompanied her and found such expeditions both educational and exciting. The relationship between her and

her distinguished clientele was extremely close, and, in fact, most of Mrs. Elkins's commissions were undertaken for good friends. In Paris, the interior designer's friendships with Jean-Michel Frank and Alberto Giacometti led to innovative collaborations, including suggestions for some of Frank's furniture and Giacometti's handcrafted plaster lamps. In the United States she enthusiastically promoted the work of these innovative designers, and this is the proof of Mrs. Elkins's remarkable foresight. She effectively "discovered" both Frank and Giacometti, hallmarks of modern art and design. These qualities set her quite apart from most of her contemporaries, and in addition, her distinctive style is still more than appropriate today.

A good deal of the inspiration leading to her successful career came from her brother, architect David Adler. Adler's finest work was done between 1911 and 1934, when he was designing large and elaborate houses in a variety of styles for Chicago society. Living in Monterey, California, Frances Elkins's career was already well established, but when Adler's wife died, in 1930, she and her brother began to work together



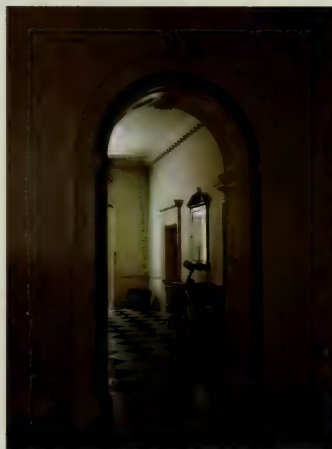
LEFT AND ABOVE: Amid the sylvan splendor of Chicago's North Shore, a 1931 Pennsylvania Dutch-style house proclaims the creative collaboration of interior design innovator Frances Elkins and her architect brother, David Adler. Grandeur of proportion and precise symmetry order the Pennsylvania mica stone façade and central courtyard. The flower-studded lawn extends to Lake Michigan.



on a regular basis. Thus, after 1930, she collaborated with David Adler on the interior design of many of his most important houses. Their mutual sense of balance and understanding of color was unparalleled, and each sought the opinion of the other before coming to any final decisions. Among the best examples of the work Mrs. Elkins achieved with her brother is the present house.

Dramatically sited along a tall

bluff overlooking Lake Michigan on Chicago's North Shore, it is a Pennsylvania stone house, revealing the typically symmetrical façades of an Adler design. The exterior of the house is distinguished by dark gray mica stone from Pennsylvania, and a wall of whitewashed wrought iron, set on a base of stone, outlines a forecourt whose gate opens onto the main road. In the rear of the house, French doors on the ground floor



LEFT: An impeccable selection of antique English furnishings, authoritatively arranged, endows the Living Room with timeless elegance. Artworks—a 19th-century American portrait and a 17th-century nature scene by the Dutch painter Hondcoeter—are stately accents within the subtle, closely orchestrated color scheme. TOP RIGHT AND TOP LEFT: Exquisite architectural elements pervade the interior. Marble flooring underscores the Foyer's archway, while Belgian marble columns and a modillion cornice introduce the Gallery's gracefully sweeping staircase and balustrade of wrought glass and ebony. ABOVE: An interplay of geometric and organic forms enlivens the uncluttered simplicity of the Dining Room. Injecting an Oriental theme, handpainted Chinese wallpaper depicting an idyllic garden complements a carved pagoda overmantel with T'ang pottery figures.

filter a magical phosphorescence from the lake. Inside, from most rooms there is a breathtaking view of the estate's fine natural setting.

Within the house there is a pleasant glowing effect. In the gallery, wrought-glass spindles embellish the freestanding staircase, which rises elliptically beyond two monumental black Belgian marble columns, while an English crystal chandelier sparkles in great splendor overhead.

Another notable feature of Mrs. Elkins's interior design scheme is her successful adaptation of the Art Déco style. In the gentlemen's cloak room, Art Déco furniture designed by Jean-Michel Frank, and a Giacometti bas-relief set above the room's fireplace, show her flair for the then avant-garde. The designer, who was one of the first to have used the Parsons table, chose a pair of them for the cloak room. Across the hall is the ladies' powder room, and here mirrored walls surrounded by panels of yellow lacquer enliven an Art Déco vanity dressing table.

In the Ivory Room, walls hung in silver foil confirm the daring wall-coverings often specified by Mrs. Elkins, since she delighted in using all the unusual materials in vogue at the time. In this guest suite, twin ivory-posted tester beds anchor silk needlepoint tapestries, all unified by the decorator's precise sense of color.

In almost every way Frances Elkins was one of the most outstanding American interior designers of the twentieth century. She had talents and a definitive taste that set many of the standards of design today. Her friends, quite naturally, always regarded her with the highest esteem, and one former client boldly said, "There has never been anyone like her." Overenthusiastic perhaps, but there is more than a bit of truth in the remark. Certainly the carefully preserved interiors of this Lake Forest home serve to confirm it. They show her remarkable talent for blending the traditional and the contemporary in a period when such eclectic mixtures were by no means usual.

—Stephen M. Salny



rop: In the Gentlemen's Cloak Room, an Alberto Giacometti overmantel bas-relief and subdued Art Déco furnishings by Jean-Michel Frank recall Mrs. Elkins's early recognition of two great talents. ABOVE: Mirrored reflections, glittering highlights and softened shapes evoke a contrastingly romantic mood in the Ladies' Powder Room, where lacquered panels cast a golden glow. OPPOSITE ABOVE: A marine painting by Serres surmounts a perfectly balanced Master Bedroom tableau. OPPOSITE: From silver foil wallcovering to a silk needlepoint rug, a panoply of exotic materials adds lyric beauty to the Ivory Room, a guest bedroom named for its unique ivory-posted tester beds.



Daring wallcoverings were specified by Mrs. Elkins, since she delighted in all the unusual materials then in vogue.





Gardens: Tresco Abbey

A Small Atlantic Island Paradise off Lands End

PHOTOGRAPHY AND TEXT BY DEREK FELL





TWENTY-EIGHT MILES southwest of Lands End, England, on a rugged island barely two miles long and one mile wide, is a subtropical garden, filled with some of the world's most exotic plants. Tresco Abbey Gardens is the private estate of a family that for four generations has governed Tresco, one of the five inhabited Isles of Scilly amid more than one hundred smaller uninhabited islets.

Tresco's permanent population—about one hundred and fifty people—live in quaint stone cottages, each

with its pocket-handkerchief flower garden bright with geraniums and gazanias. But the real splendor of the island—which has been described as “the greenhouse at Kew Gardens with the roof off”—is the twelve-acre Abbey House garden itself.

Appropriately symbolic, a monument to Neptune, god of the sea, crowns the highest point of the garden. The regal stone bust gazes ahead over tall palms and billowing flame trees, surveying the entire garden, and beyond it the blue of the

OPPOSITE AND OPPOSITE ABOVE: Wild ferns, rocky outcrops and powdery beaches fringe Abbey Pool, a haven for migratory seabirds on the tiny island of Tresco, in the Isles of Scilly, twenty-eight miles from Lands End, England. There, Augustus Smith, first lord proprietor of the Scillies, settled in 1834, tamed a population of brigands, and transformed a barren wind-thrashed island into an Eden. Four generations of Smiths have inhabited the imposing residence, which was built of granite quarried in Tresco Abbey's twelve-acre garden. ABOVE: A myriad of tender plant species coexist in a bounty of subtropical forms and colors.



Atlantic Ocean. A maze of footpaths and rough-hewn stone steps interlace the garden's three main levels. Lighthouse Walk, a narrow avenue of tall hedges and palm trees, bisects the garden, connecting the terraces with flights of stone steps that begin at an old lighthouse cresset and lead up to the bust of Neptune.

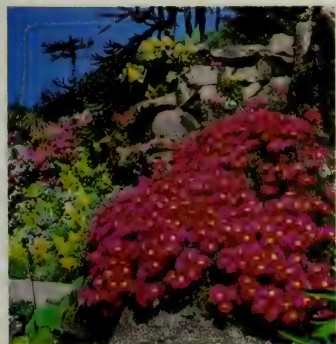
Not to be found here orderly rows of annuals in immaculately tended flower beds. Instead, the Treco Abbey gardens have a rugged grandeur, the terraces, walls and cliffsides

crowded with plants cascading downhill in glorious profusion.

Near the house stand the ruins of a tenth-century Benedictine monastery—a stone wall and archway where flowering vines, succulents and hanging plants flourish. The monastery had long since fallen to ruin when, in 1834, Augustus Smith, first lord proprietor of the Scillies, arrived with a lease from the Prince of Wales, owner of all the islands. A wealthy landowner from the mainland, Smith was an idealist in quest of an isolated

spot where he could implement his political beliefs. The Scillies in those days were ripe for reform. Impoverished and lawless, a large portion of the population subsisted on smuggling, and salvaging shipwrecks.

Not a single tree grew anywhere on the wind-thrashed islands, yet the potential was great. For between ferocious storms, the islands, warmed by the Gulf Stream, are blessed with a delightful climate: Their beaches are powder white, their waters the clearest blue, and their winters quite as



OPPOSITE: A Canary Island date palm flourishes in the gentle clime induced by the Gulf Stream. Nearby stands an arbor made of driftwood beams and rough granite pillars; in the foreground, a natural paradox—desert succulents beside moisture-loving ferns. ABOVE: Plants decorate a cliffside where a century and a half ago granite blocks were quarried for the building of the residence. The dense screen of hedges softens the impact of Atlantic gales that frequently tear across the island. FAR LEFT AND LEFT: Hardy ice plants hide a rock in a blaze of color, while other flowering succulents run riot among the boulders.



balmy as those of the Côte d'Azur.

Under Smith's progressive but autocratic rule, the islanders quickly became law-abiding and prosperous, industrious shipbuilders and skillful farmers. Many became sea captains, returning from their voyages bearing rare and exotic plants, and these specimens found a home atop a rocky hill on Tresco—in the garden surrounding Smith's residence. This garden, like the island's people, was soon brought to a tractable state, as the planting of trees and tall hedges

established a sheltering windbreak.

As the number of plants multiplied, the gardens grew larger to accommodate them. Cliff gardens, terrace gardens, ponds brimming with water plants, thick groves of bamboo took shape, always blending with the rocky terrain and reflecting the pervasive influence of the sea.

Today, a century and a half after the first governor's taming efforts, his descendant Robert A. Dorrien Smith lives on the family estate with his wife, Emma, and their son, Adam.

True to family tradition, this young couple is determined to preserve the unique character of the island.

Anticipating the future, Tresco's youthful governor hopes to expand his garden's vast plant collection. Anathema to him is talk of any heavy development of Tresco, or even, for that matter, of bringing automobiles onto the little island. As long as Neptune watches from his lofty summit, the garden will remain a lush Hesperides of perpetual summertime, sunshine and flowers. □



OPPOSITE: An arch overgrown with vines and flowering rock plants is all that remains in the garden of a Benedictine monastery founded on the site in the tenth century.

ABOVE: Nature takes poetic license, mingling nemesia, campanula and sweetpeas, to describe one of many small secluded glades.

FAR LEFT: A rocky embankment borders a section in the maze of footpaths and stone stairways that connect the garden's three main levels. LEFT: The view from the terrace of Tresco Abbey House culminates in the neighboring island of St. Mary's. A brief stretch of land with rocky outcrops is all that separates Abbey Pool from the ocean.





ARCHITECTURAL DIGEST VISITS: Mr. and Mrs. Ralph Lauren

INTERIOR DESIGN BY ANGELO DONGHIA
PHOTOGRAPHY BY JAIME ARDILES-ARCE
TEXT BY PETER CARLSEN



tor: Fashion designer Ralph Lauren and his wife, Ricky, at home in their pristine Manhattan duplex, savor the urbane informality of a minimalist concept devised by Angelo Donghia. OPPOSITE: A window reveals the pageantry of the skyline and Central Park's glistening Reservoir—lively ingredients that add spice to the simplified décor. ABOVE: In the Entrance Hall, a sculpted staircase injects a single sinuous element. This unadorned area reflects what Ralph Lauren has described as his "simple, almost primitive desire to have clean open space."

"It's EXACTLY the way I imagined it would be," says Ralph Lauren, with a trace of awe in his voice. Soft-spoken and almost shy, he is one of America's most successful fashion designers, the originator of a series of rich and vigorous looks in menswear, and a correspondingly elegant direction in his women's collections. In the world of fashion Ralph Lauren is

known as a perfectionist, a man with a devotion to quality and sound common sense. So it is not surprising to see many of these same preoccupations in the calm, floating spaces of the apartment he and his wife have on Fifth Avenue in Manhattan.

"When Ricky and I found the apartment, it had very little going for it—apart from the view and the







amount of space. So we plunged right in and gutted the place." This was a characteristically bold and even reckless gesture, and he was pragmatic enough to deal with what happened next. "Quite frankly, I couldn't handle it. It wasn't just a question of having the rest of my career to take care of. Rather, it was the realization that interior design is

a serious business—just as much as fashion is—and it involves being professional. I admire that in anybody, and I saw I couldn't do it myself."

A series of interviews with a number of designers followed. "I met some of the best people in the field. Naturally, I only talked to those whose work I admired, and I must say my opinion hasn't changed about

PRECEDING PAGES: A stately column punctuates the Living Room, which was formerly bisected by a wall; the difference in ceiling height recalls this prior state. Oak flooring in a herringbone pattern, rattan chairs from Bielecky and motorized basswood shades warm the achromatic palette. Large-leaved plants, including giant birds of paradise, add outbursts of tropical form. **ABOVE AND OPPOSITE:** Small elements—a glass vase and a ceramic plate—mitigate the domination of squares and rectangles in a crisply delineated Living Room seating area.

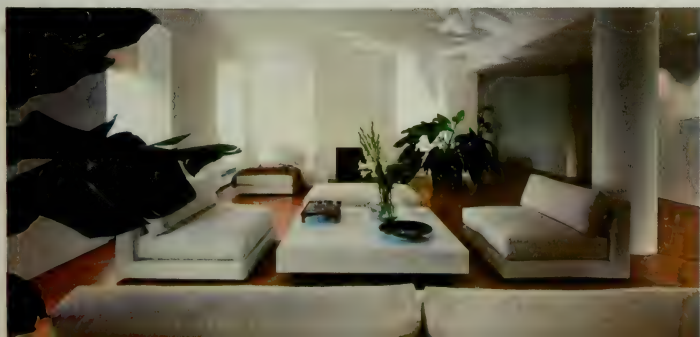


any of them. It was simply that I knew that because of my own nature, the designer would have to be a person of great flexibility and tolerance, able to put up with interference and ongoing questions and challenges about what he was doing and why." All these reservations soon began to point in one direction.

"Angelo Donghia and I are, and were, friends. That's what made me hesitate at first. There have been more friendships ruined through professional collaboration than anything else. But slowly, after a few initial conversations, I began to see that Angelo was right for us. He understood exactly what I was about.

"It's important to realize that Angelo and I are peers. We both enjoy approximately the same positions in our relative fields; we're both fanatical perfectionists; and we both have egos. What creative person doesn't? So the stage was set for a possible confrontation or, at best, a period of tension." The reality was a different matter. The two designers found themselves having a "wonderful time"—beginning with the agreement both brought to the handling of the space. It was Ralph Lauren's "first real home," and certainly it was the first time he had been able to bring together some of the themes he had been mentally exploring, about living in the 1980s. "I didn't want to put any idea of glamour or of making an impression ahead of the simple, almost primitive desire to have clean open space—rooms for my three children to race around in, room to take stock of ourselves and to discover who we really are and what we want." Accordingly, the gleaming white rooms boast no art whatsoever. And, almost as a metaphor for the future, only a single all-white canvas hangs on one wall. The sense of absoluteness, the purity and order of the apartment, are impressive. So is the underlying spirit—the openness Ralph and Ricky Lauren exude.

It is a feeling echoed by Angelo Donghia: "I was pushed by Ralph, I think, further than I have ever been before. I went further down the road





"...the simple, almost primitive
desire to have clean open space."

—*Ralph Lauren*

ABOVE: A mirror like a large porthole lends spatial resonance to the shipshape Dining Room. Rattan chairs from Bielecky, covered in sailcloth from Vice Versa, echo the mood. OPPOSITE: In the Den, which repeats the geometric theme, every accent becomes significant: A wooden horse recalls Mr. Lauren's fondness for Western modes, while a fanlike frond in a Tiffany vase sounds an Eastern note.



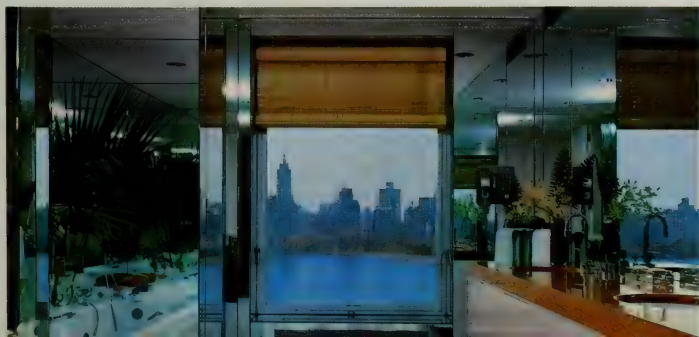


to a totally minimalist viewpoint than I ever imagined I would. And this was directly due to his commitment to perfection. Ralph would do a detail again and again, until it was perfect. Some clients don't care if an experiment doesn't quite work, they'll live with it—but we carried everything to its ultimate stage. So many things here are concepts that

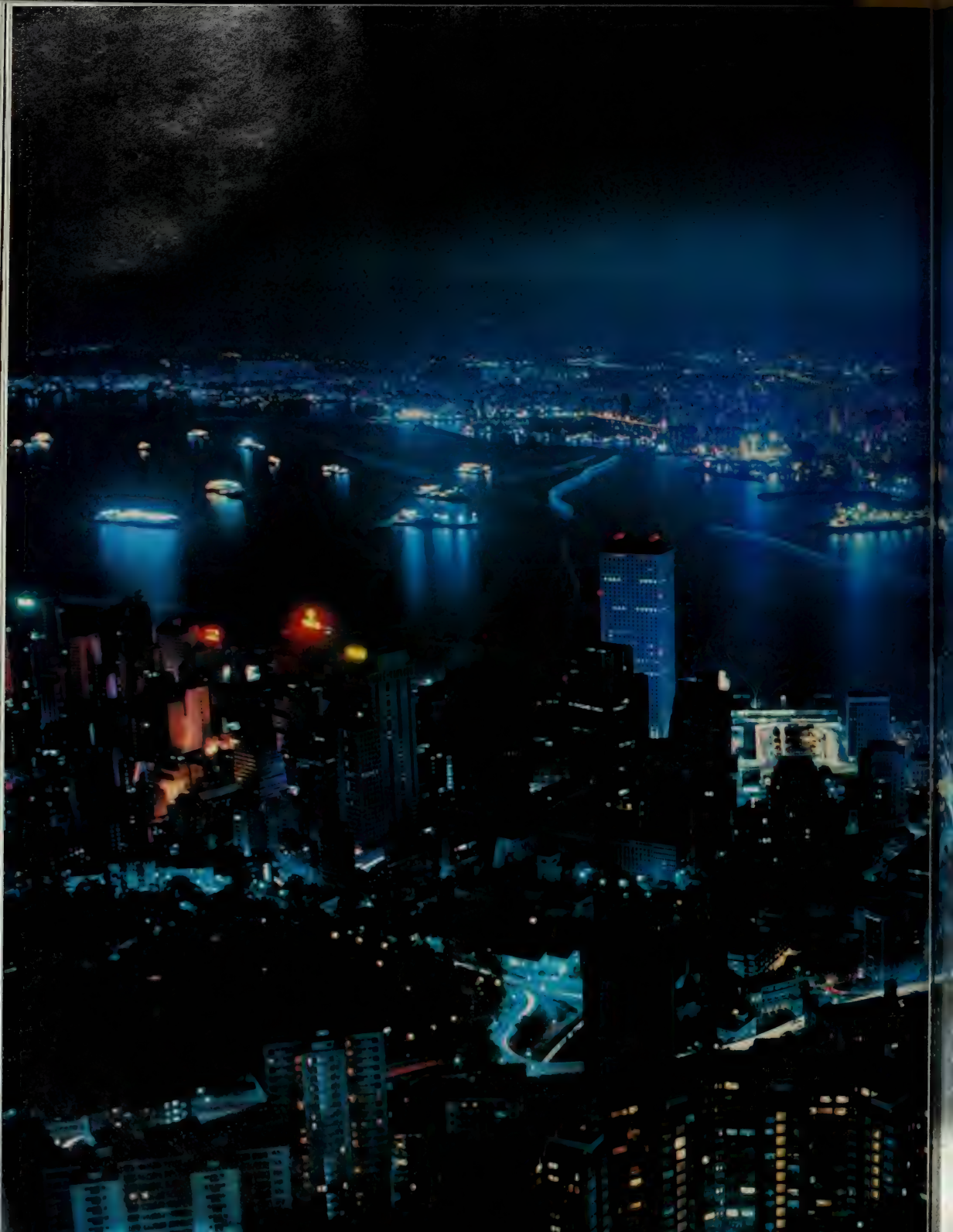
I'm really very proud of—the rigorousness of the materials used, the white walls, the polished wood floors, the bamboo furniture.”

What makes the sweeping lines of the apartment seem so natural and logical for the designer and his wife is Ralph Lauren's own unmistakable pleasure in them. “Can you imagine what a relief it is to come back here

after a long day of looking at endless swatches, at every pattern and color dreamed up by manufacturers—and just relaxing? Looking at the sky, the Reservoir, and watching the lights coming on all over Manhattan?” There cannot be a more persuasive argument for the design chosen by Mr. and Mrs. Ralph Lauren and so ably realized by Angelo Donghia. □



ABOVE: In the Master Bedroom, earth-toned wool carpeting from Patterson, Flynn & Martin provides a textural contrast to the apartment's large expanses of wood flooring; a cashmere lap robe and a channel-quilted bedcovering from Vice Versa add inviting softness. Beside the bed, a sleek lacquered table houses a stainless-steel control panel with telephone. LEFT: Sparkling tile, mirrored walls and a polished maple counter create a reflective Master Bath with gleaming fixtures from Paul. A large window dramatizes the proximity of Central Park.

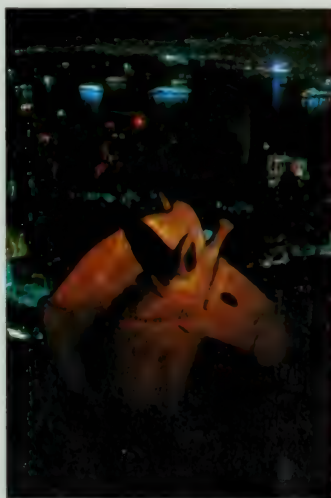


The Collectors: Riches of the East

Mr. and Mrs. Adrian Zecha in Hong Kong

INTERIOR DESIGN BY JUN ALDAY
PHOTOGRAPHY BY CHARLES S. WHITE
TEXT BY NIGEL CAMERON





IN THE BRIEF COOL SPELL that residents of Hong Kong rather fancifully call winter, a log fire burns welcomingly in the large, square, high-ceilinged living room of Mr. and Mrs. Adrian Zecha's home. A fire in a Hong Kong

PREVIOUS PAGES AND DETAIL: Overlooking the electrifying spectacle of modern Hong Kong, Mr. and Mrs. Adrian Zecha's apartment was designed by Jun Alday to highlight a collection of Oriental treasures. Rounded water vessels are from the Ming Dynasty. LEFT AND OPPOSITE: A Haniwa horse head and a Sung Dynasty jar bridge a millenium, against a backdrop of the Grand Harbor. ABOVE: In concert, the owners and designer created a special setting for each cherished object, as in the Entrance Hall, where niches frame Indian wooden figures and a Dutch cabinet from Ceylon. OPPOSITE ABOVE: Illumination heightens the delicacy of Chinese porcelains within a symmetrical Living Room arrangement.

home is something comparatively rare, and as a result, makes an unusual impression on guests more used to various forms of central heating or even, since the season is so short, the humble electric radiator. Turning from the leaping flames to the large window, their many guests who are new to Hong Kong can hardly refrain from a gasp of astonishment at the incredible view.

The apartment is a duplex with a roof terrace, one of only sixteen in a small block high up on The Peak, the soaring little mountain that springs from the harbor waters and the stalagmites of city blocks far below. Much—perhaps too much—has been written about the view of the Hong Kong Grand Harbour. The lack of

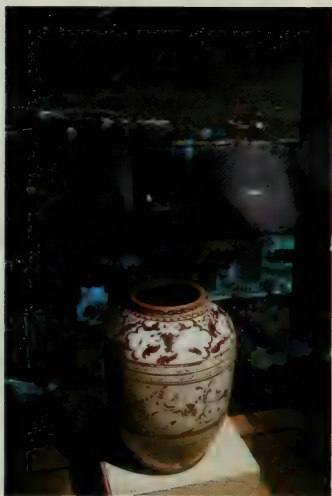


composition in the magnitude of the actual view, however, is subjected to selection within the frame of the Zechas' living room window, and is seen as it might be on the canvas of a painter, showing only what is typical about the harbor—a vital, essential image without the excess and the sprawling grandeur of the whole.

Not surprisingly, this fact is reflected in, and related to, the interior of the house and its contents as the Zechas and their interior designer conceived them. "We like to live in an amiable place," says Adrian Zecha, glancing at his wife as he selects the proper adjective. "We both dislike a 'decorator' look. We are serious collectors, and we love the things we have. We are always trying

to refine the collection down to the major and most attractive pieces."

When they found the apartment, it was not yet complete. "But what we saw was large empty spaces—a big shell." And that was what attracted them both, the possibilities, rather than the finite reality. "We looked around for an interior designer and finally turned to a young and extremely talented Filipino named Jun Alday." And with him they found that they could work constructively as a team of three. "He has a marvelous clean sort of taste, and this exactly suited us. We looked long and hard at the spaces and then quite literally placed the works of art we wanted in the positions we wanted them to occupy—to scale, on the





plans. The final design was done entirely around the collections."

The obvious danger in this approach is the "museum look," happily completely avoided in the unstudied living room and dining room areas. The entrance hall strikes a warm wood-paneled note. A Ceylonese-Dutch sofa occupies a space designed for it under a large Udaipur Indian painting on cloth, of the eternally youthful lover-god Krisna. "In acquiring works of art," says Adrian Zecha, "we've always first considered what we feel to be the major cultural contribution of each country to the art heritage of the East. So we chose Indian wood sculpture rather than Chinese, and Indian stone sculpture and that of the Khmer—and, of course, Indian miniature and also Tantric painting."

Echoing the entrance hall to the living room, a wide but short passage leads from the latter to the dining room. One wall has a large showcase that stands empty. "So far, we've found nothing that seems exactly right for it," says Mrs. Zecha. "But I'm sure we will!" The dining room itself is simple almost to the point of bareness. A round Jehol table, of a type that displays the richness of Chinese marquetry at its best, occupies center stage. A not-very-large Korean palace screen is on one wall, while another wall has a Tantric Indian painting. A huge and very touchable horse's head of wood, part of an ancient chariot of the gods, used ceremonially in East and South India, graces the window alcove.

When not entertaining, the Zechas

TOP LEFT AND TOP RIGHT: A trove of rare Annamese porcelain includes a trio of graceful vessels. MIDDLE: Honed, like the entire collection, to essential simplicity, the Dining Room is appointed with a Chinese table and elegant Ming Dynasty chairs. From India, a wooden horse head, near the bay window, and a standing horse figure, provide cultural contrast to a Korean screen. LEFT AND OPPOSITE: Family life centers in the upstairs Bedroom/Study, which runs the width of the apartment. Here, a Khmer stone sculpture and a Ming Dynasty painting offset shelves lined with books and pottery. Harboring a gleaming brass bed and a portrait by Bravo, a secluded bedroom alcove exudes Eastern tranquility.



live upstairs. The long room there, running the whole width of the apartment, is both sleeping and living area, divisible by retractable screens as required. The brass four-poster bed is concealed in an alcove off the main area. The remaining large space is modulated by what, in comparison with the arrangements downstairs, appear to be numerous objects—from books to comfortable sofas and chairs. While the character of the downstairs rooms is certainly neither cold nor formal, the upstairs rooms—including the combination bedroom/playroom of their son, and a guest room—have a kind of intimacy that belongs with family life.

With her own combination of wit and realism, Mrs. Zecha suspends

the elegant collection of ethnic jewelry, which she prefers to more Western adornment, from slender bamboo rails against a mirror wall. Adjacent is a treasure trove of Asian silver of surprising variety that she has gathered over the years.

Adrian Zecha has one of the rare definitive Annamese porcelain collections in private hands—each piece the end product not only of the special skills of the ancient potters of North Vietnam, but also the result of his own persistence in upgrading the collection. Indeed, Jun Alday constructed a small museum specifically to house it. Here, ideally displayed, are not only great Annamese pieces, but also selected examples from the gamut of Chinese Export wares once

shipped all over Asia and far beyond.

The “museum” is one area not seen by most visitors. In Asia, collectors tend to show their treasures only to those who have some knowledge of the subject. Even then, only a part of the collection is displayed at any one time. Once again the analogy between the view selected by the frame of the window from that larger and less composed view comes to mind. For in this array of ceramics the accent falls decisively on the refinement of choice. Ultimately, the Zechas say, they want to simplify living, and not to be prisoners of their possessions. Surely, in the arrangement of their apartment in Hong Kong, they have almost achieved that commendable goal. □



A Tuscan Canvas

Contemporary Apartment in a Florentine Palazzo

PHOTOGRAPHY BY OBERTO GILI

LIKE MANY CONTEMPORARY works of art, the apartment of Signora Anna Maria Papi in Florence should be viewed conceptually. It is white. The living room, well lighted by two balconied French windows, has an ample spaciousness emphasized by mirrored tables, glass objects, milk-white lamps and pleasant paintings. Then there is an equally white studio, where it is obvious that a good deal of hard work is done; a bedroom with 1930s furniture; and a kitchen



For her apartment in the 18th-century Florentine Palazzo Capponi, Anna Maria Papi combined modern art and appointments within an antique setting. *opposite*: Windows frame the garden's arboreal serenity, an echo of the surrounding Tuscan countryside. *above*: A valorous statue installed in a wall niche serves as a stalwart sentry for a tranquil inner courtyard mellowed by the centuries.

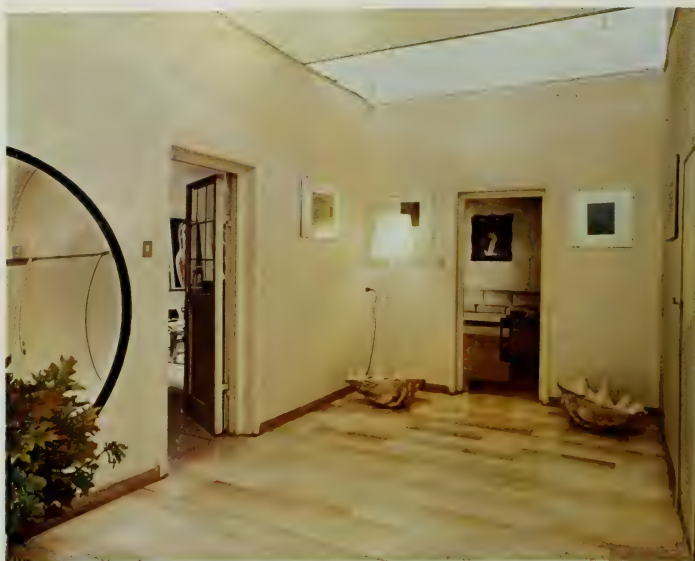
and terrace upstairs. This is the canvas. The concepts and the ideas, however, belong to Signora Papi, and they have served to create a very special environment indeed.

The apartment is part of the top floor of the vast *Palazzo Capponi*, home of the signora's grandparents the Contini Bonacossi, whose private collection of paintings was one of world renown. Built in 1708 by Carlo Fontana, for the Marchese Alessandro Capponi, the palace is one of

only three Baroque buildings in Florence. It sprawls down the via Gino Capponi just beyond the famous Foundling Hospital with the Della Robbia babies, very much in the heart of the old and crowded city.

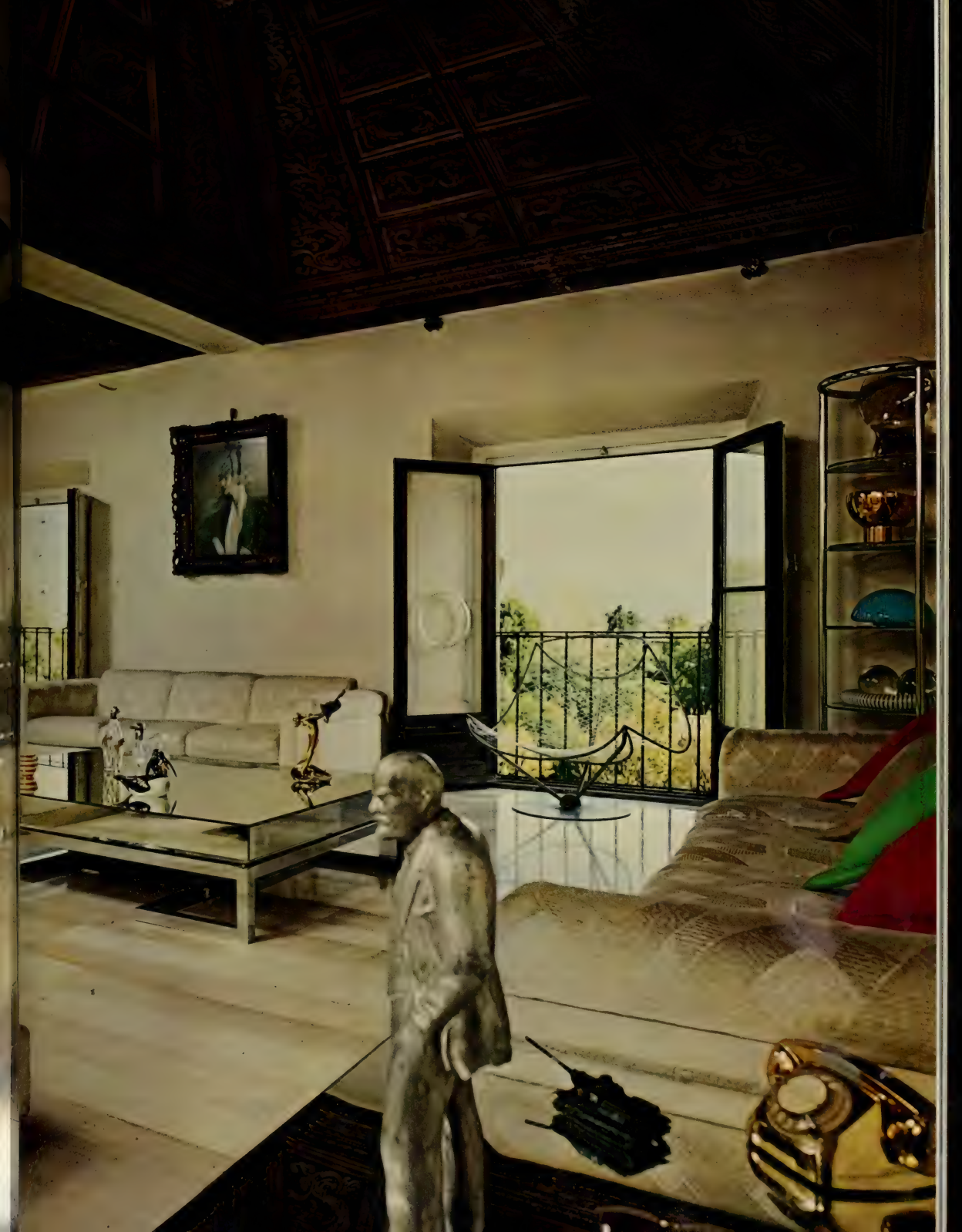
The urge to collect great works of art has, of course, had notable precedents in Florence, but Signora Papi's Contini Bonacossi grandfather almost eclipsed them all. From the turn of the century he began searching for art throughout Europe—in Venice

and Paris, in London and Madrid. He had an extraordinarily sharp eye and amazing luck. At the time of his death the collection included over one thousand important works, requiring eighteen large salons of the *piano nobile* to house them. Visitors came, by appointment, from all over the world. Even in art-filled Florence it was still remarkable to find two Piero della Francescas, the Cimabues and Duccios and the many Velázquezes, Goyas and El Grecos present



ror: In the Hall, beneath pastels by Nobelist poet Eugenio Montale, large seashells assume a sculptural aspect on marble flooring. ABOVE AND RIGHT: The Living Room's décor honors the spirit of early Italian modernism, while in contrast, its Baroque coffered ceiling evokes the antique splendors of Florence. Reflecting 20th-century aesthetic diversity, the medley of art and objects encompasses a genteel portrait by Helleu, glass animal bottles by Venini, a black marble sculpture by Pomodoro, and, on an unusual chrome étagère, Ferrari's 1902 sculpture of a bejeweled woman. The Mies van der Rohe Barcelona chair and other seating add to the room's textured clarity.







“My brother and I each
made an apartment in the attic, the former
servants’ quarters.”

in a private house. It was a very rare delight in the mid-twentieth century, but rather less for the younger members of the family. “It was like growing up among the Frick or the Wallace collections,” says Signora Papi.

After her grandparents’ death, the *piano nobile* was sold to Sotheby. According to the will, about half the Contini Bonacossi collection was left to the State, for future housing in the Uffizi, and the rest was divided among the grandchildren. For the

time being, the State-owned paintings were moved to the family villa opposite the station. “Since the villa was also left to the Italian State, it would have been ideal to keep the collection here on the first two floors. The upper floors, with bedrooms and sitting rooms, were entirely designed in the 1930s by Gio Ponti and the best Italian designers of the period.

“At this point, however, I was free to make a fresh start. I had married very young, at seventeen. And now

my two daughters are married, and I have three grandchildren. It all seems to have happened so quickly.” Anna Maria Papi is still a young woman, with interests rooted in the present and the future, writing articles for numerous publications and deeply involved in Italian television. Her apartment is very different from the days of her grandparents. The lightness and space have the same dynamic function as pauses in music, and one long pause is the exclusion



OPPOSITE: Light-toned and airy, the Library emphasizes modern form, with rounded lamps and furniture of industrial simplicity. Near a pastel by Beppe Bongi, an inflatable flower exemplifies the design's occasional irreverent undertone. ABOVE: Part of a suite of furniture created in 1930, the Bedroom's armoire and chest of drawers are adorned with motifs reminiscent of Renaissance reliefs or deluxe wireless cabinetry. Marcel Breuer designed the small rectilinear white chair in 1920. A trio of mirrored spheres and a fanciful column underscore the décor's whimsy and emphasis on form.

of her patrimony of masterpieces. "Mine are all in the bank, and that is where they are going to stay," says Signora Papi, with finality.

"I decided to stay on in the palace after the estate was settled. But the large rooms downstairs would have been impossible for the sort of life I wanted to lead. My sister has made a charming apartment out of one of the orangeries opening to the garden. My brother and I each made an apartment in the attic—the former

servants' quarters. My husband, Giorgio Cipriani, who is a designer and scenographer, did the flat for me. We were divorced years ago, but he is still a very good friend."

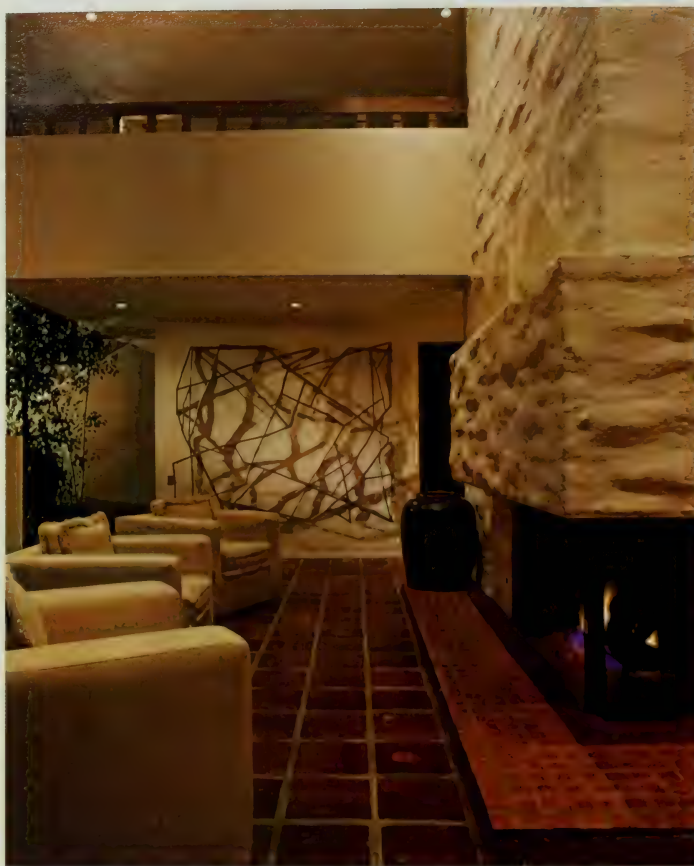
Most remarkable are the two painted ceilings containing the Capponi family crest, since servants in the eighteenth century were not usually treated to splendors of this kind. During the restructuring of the attic space, some traces of an old stone stairway were discovered, and it is

obvious that the two rooms now forming Signora Papi's living room were once a *pensatoio* for the Marchese Capponi. This is a lovely Tuscan word that describes a very private study—a place in which to think, far from the everyday life of the palace and close to the stars. It is more than fitting that Signora Papi inherited this precious portion of the palace as the setting for her own forward-looking life and work. □

—Adrian Cook

A Feeling of Symmetry

Functional and Harmonious Setting in Southern California



Contemporary openness defines the Beverly Hills home of Mr. and Mrs. Mel Dorfman, designed by Marion Laurie in collaboration with architect Edward Fickett. ABOVE AND RIGHT: In the Living Room, a Charles Arnoldi sculpture heralds the emphasis on modern art. Quarry tile unifies a spacious area where neutral-toned seating arrangements command a view of the hearth. Quietly underscored by a Rosecore durrie rug are banquettes from Ken-Wil and stainless-steel tables from Karl Springer. J. Robert Scott's striped pillows brighten the Terrace.

MARION D. LAURIE is a designer whose work and speech are not given to embellishment. However, when she discusses her clients Mr. and Mrs. Mel Dorfman, she cannot help but be effusive about their capacity for change. Change is rarely easy. And it is particularly difficult for people who have been content for many years with one style of design to suddenly choose a radically different aesthetic with which to live. Fortunately, there are many adventurous

INTERIOR DESIGN BY MARION D. LAURIE
ARCHITECTURE BY EDWARD FICKETT, AIA
PHOTOGRAPHY BY CHARLES S. WHITE





After years of surrounding themselves with antiques, the owners began to search for something entirely different.



people who deliberately unsettle themselves and move off in new directions: The Dorfman did just that at a time in life when many people are busy holding on to the past. After years of surrounding themselves with antiques collected during travels to the Far East and Europe, they began to search for something entirely different and new to them.

Initially they had wanted to acquire a contemporary home in Beverly Hills, but nothing appealed to them. In addition, many unanticipated things happened. They had not

expected to sell their former house complete with furnishings—but they did. They did not welcome the effort and anxieties involved in building—but they found themselves immersed in them. In the process of looking for an appropriate house, they came across a lot that had been for sale for seventeen years. The Dorfman found the location irresistible, so they purchased it and began making plans to build. Marion Laurie and architect Edward Fickett were brought together to collaborate on the new house. Mrs. Laurie created

OPPOSITE: Love at first sight—for a Friedel Dzubas painting—launched the owners' contemporary art collection. "They bought the painting before any furniture was ordered," says the designer, who organized the living room around it, placing Guy Revol's bronze figure in graceful counterpoint on a Karl Springer parchment table. ABOVE: In the Den, Laddie John Dill's sand and glass painting holds cultural parley with an antique Indian vessel. On a J. Robert Scott chaise longue clad in First Editions chenille, a prayer table echoes the hue of a handwoven rug from Edward Fields.



the interiors of the Dorfmans' former home, and they turned to her for another distinctive setting. The designer recalls that it was an unusual treat to be able to work on a house from the ground up. "I think it is a wonderful situation when an architect and designer work together. It is a luxury to have a wall where you want a wall, and a window where you want a window." The Dorfmans were firm about certain requirements, but they were ready for almost anything else Mrs. Laurie proposed. They did not want a two-story house, and they did not want a lot of extra rooms.

Mrs. Laurie met with Mr. Fickett on the property in Beverly Hills to consider what was possible. The lot was graded down four feet to accommodate a split-level house, and designer and architect arranged for it to consist primarily of large interrelated spaces. They also made certain that the proper seclusion was provided. "The Dorfmans wanted functional space," explains Mrs. Laurie. "Mr. Dorfman wanted a place where he could have complete privacy. In his study he can close the door and work or watch television. Mrs. Dorfman wanted an area where she could have a little peace and tranquillity. That is why we chose the balcony as her sitting room. From her desk she can see the entire city and be at peace."

Wishing to build excitement from a dramatic central point, Mrs. Laurie designed the living room around a colorful Friedel Dzubas painting. When the Dorfmans settled on the direction of their new home, they began another adventure—this time into the sometimes confusing world of modern art. They started to learn and collect, and the Dzubas was one of their first acquisitions. Marion Laurie mentions how influential the painting was. "They bought the painting before any furniture was ordered. The wall in the living room where it was to hang was central to the determination of color. The painting itself was not shipped until everything was completed, although we thought about it constantly while the house was under construction.



For over a year and a half all we had was a transparency of the painting, and we worked from that. When the Dzubas was finally hung, it looked as though it had always been there."

Marion Laurie's almost Oriental sense of symmetry pervades the house. Even though the dining room is quite distinct from the rest of the house, with its traditional furnishings and wood floors it achieves its purpose with exactness. Conceived as a quiet island for large dinner parties, it also serves as a lustrous frame for the Imari collection. Like the rest of the Dorfman house, it speaks of the designer's skill in creating a balance between the new and the old. □

—Carolyn Noren

OPPOSITE: A traditional mood enhances Oriental treasures in the Dining Room. Chippendale tables and chairs bask in the rich diversity of form and color that distinguishes a collection of antique Japanese Imari porcelain. Radiantly glinting Waterford crystal goblets, sprays of flowers and elegant china complete the visual feast. ABOVE: A profusion of buttercup and sunshine hues in the Master Bedroom find quintessential expression in the delicate blossoming of Andy Warhol's handpainted lithographs, from a set of ten on floral themes. The rounded naturalness of a Casa Bella bamboo table and a flowered taffeta bedcovering from Brunschwig & Fils reinforce the botanical theme.



Nu sur fond bleu, Henri Matisse, 1923. Oil on canvas; 20" x 24". After several visits to Morocco, Matisse applied its decorative textures and colors to achieve an eroticism evolving into a luxurious sensuality, intimate yet objective. The fluid spontaneity of the reclining figure belies Matisse's careful compositional juxtaposition of color and line, as charm becomes "one element in the general conception of the figure." Stephen Hahn, New York.

Art: Paintings of Odalisques

Visual Homage to Pampered Women

TEXT BY MARIO AMAYA



Femme à la turque, Ferdinand Roybet, circa 1895. Oil on wooden panels, 14 $\frac{1}{4}$ " x 18 $\frac{3}{4}$ ". A pupil of Jehan Vibert, this artist renders his models with a costume ornamentation that animates the grand spirit and life of the times. A fan, a silk robe and jeweled box are objects woven into a portrait expression of pensive sensitivity. Jean-Pierre Hagnauer, Paris.

IN THE RENAISSANCE it was the reclining Venus, but in the nineteenth century it became the odalisque, that sultry beauty lounging seductively in an Eastern setting, as an excuse for artists to paint the erotic and the exotic.

The odalisque is such an accepted subject in our age, through Matisse, Picasso and other modern masters, that many have almost forgotten her origins. In nineteenth-century Romantic painting, particularly in France, the odalisque represented the mysterious Eastern female in her

most absolute form. Those pampered concubines of the Turkish sultan, who lived lives of luxury in the harem, beauties who idled away their days and evenings in perfumed pools, eating sugary comfits, represented the exact antithesis to prevalent Western ideas about women.

The seraglio and its odalisques provided nineteenth- and twentieth-century artists with a mysterious and impenetrable legend to be explored and exploited. Until the 1850s, outsiders never crossed the threshold of



Théodora, impératrice de Byzance, Georges Clairin, 1902. Watercolor on paper; 18½" x 26½". As official portraitist of Sarah Bernhardt, Clairin developed the theatrical flair for which the Orientalists were known. Surrounded by costumed retainers and dramatic props, the actress presides in regal splendor in this evocative re-creation of her stage success in playwright Victorien Sardou's melodramatic role. Alain Lesieutre, Paris.

the harem, which was guarded by eunuchs. It was not until the fall of Osmanli, in 1909, that the private life of the harem was exposed.

True, on occasion foreigners managed to find their way into the inner sanctum. In 1599 an Englishman, Thomas Dallam, traveled there to install an organ that the sultan had ordered, and he spoke of "no dwelling house but a house of pleasure, and lykewyse a house of slaughter. . . ." In 1717 the indefatigable Lady Mary Wortley Montagu told breathless stories of the harem, but unfortunately she was more interested in the jewels that

adorned these intriguing women than in their customs and lives.

The word *oda* is Turkish for "room," and *harem* comes from *haram*, meaning "forbidden or unlawful." Thus, odalisques were those females confined to their rooms in the most forbidden part of the seraglio, or palace of the Sultan. The harem was inviolate to all except the head of the household. The chief black eunuch who was in charge ranked with the grand vizier in importance and was in supreme control of the odalisques; he alone had direct contact with the sultan. However, it was the sultana, the mother of the

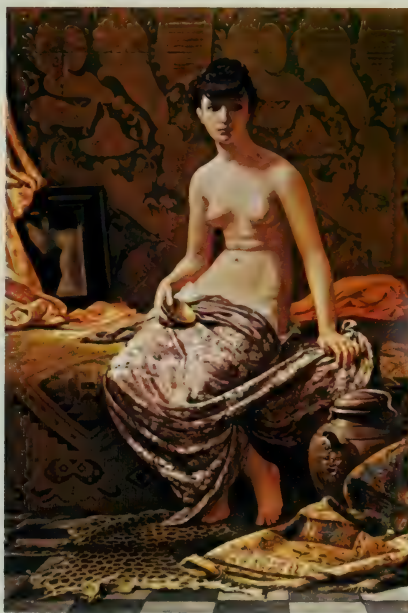
sultan's chosen heir, and her son, who actually ran the harem, seeing to the education and living arrangements of the women, the laws that governed them, and their futures.

All odalisques, by law, were foreign, for the sultan was not allowed to consort with his own subjects. They were often young girls who willingly accepted slavery to join the harem, coming from Circassia, Georgia, Syria, Rumania and, occasionally, Spain and Italy. There were also many who were abducted by pirates on the high seas and sold at great prices. Thus, fantasies of beautiful and innocent Western girls ending



ABOVE: *Odaliques*, Emile Bernard, 1898. Oil on canvas; 47¼" x 71". A mood of sullen mystery and uneasy languor is captured in the exotic harem setting of these concubines. French & Company, New York. RIGHT: *Roman Model Posing*, Elihu Vedder, 1881. Oil on canvas; 35¼" x 24½". Sculpturesque proportions define this young beauty, acknowledging the influence of early Italian masters on this American Romanticist. Hirsch & Adler Galleries, New York.

The odalisque... that
sultry beauty lounging seductively
in an Eastern setting.





Petite odalisque, Henri Manguin, 1912. Oil on canvas; 34½" x 46". Radiant arabesques of color creating ornamental patterns and the rhythmic energy of brushwork swirl around a voluptuous figure glowing with a joyous vitality. A lifelong member of the Fauvist movement, Manguin delighted in capturing lavish settings bathed in the brilliant, sun-drenched light of the Mediterranean coast. Galleries Maurice Sternberg, Chicago.

up as the sultan's favorite ranked high among romantic tales.

These women technically were slaves, but they wielded enormous power—it might be said that the history of the Ottoman Empire is a testament to that power. Women such as Roxelana, the unscrupulous Russian, persuaded Suleiman the Magnificent to murder his eldest son, so that her own son could inherit the throne. These scheming and intelligent voluptuaries used the most subtle ploys to win protection and material wealth for themselves, but primarily worked to gain accession

to the throne for their sons. How curious to think that every sultan was the son of a slave odalisque and of only half Turkish descent!

There was a school for odalisques, to perfect every art of seduction that might please the jaded palate of the sultan. The harem was as severe as any convent for novices. Here a disciplinary tone prevailed and life was lived in the strictest formality, with its own hierarchy. Out of three hundred odalisques in the sultan's seraglio, only a few ever met him intimately, and even fewer were allowed the honor of bearing his children.

The harem beauties were lusciously depicted by Delacroix and Ingres, and later by a whole stream of painters, ranging from such Salon artists as Gérôme to French Impressionist painters like Manet.

One of the most extraordinary odalisques, who became a legend in her own time, was a French girl—Aimée Dubucq de Rivery, from Martinique. At sixteen she was captured by pirates in the 1780s on her way home from a convent in Nantes, and ultimately became the sultana of Turkey, which she almost single-handedly liberated, westernizing



Great American Nude #29, Tom Wesselmann, 1962. Acrylic and collage on board; 36" x 48". Offering a counterpoint to a blatant reclining nude outstretched across the foreground of the picture plane, Wesselmann incorporates a still life of commercial objects, a barren landscape and a decoratively clad Matisse figure, intensifying all elements equally by composing them in an architectural frame. Andrew Crispo Gallery, New York.

many of its customs. By a peculiar twist of fate, Aimée was a first cousin of Josephine Bonaparte and had grown up with her. It is speculation, but definitely a possibility, that the sultan turned against Napoleon Bonaparte because the emperor abandoned Josephine, his mother's cousin, for Marie Louise. Thus history was changed. The Ottoman Empire's alliance with Russia against France was a decisive factor in defeating Napoleon's army. Certainly Aimée, as the all-powerful sultana, met nearly all of the ambassadors in Constantinople, knew Bonaparte's

General Sebastiani, and later was close to Stratford Canning, the English ambassador. It is not surprising that French artists may have romanticized about the harem after her death, since it was ruled by a French beauty with blonde hair and liquid blue eyes, who served French Champagne against the laws of the Koran in her rooms of Louis XVI décor.

Is it any wonder that an artist such as Clairin should paint the Empress Theodora more as an odalisque than as a royal Byzantine queen? Or that Elihu Vedder should transform one of his Roman models (probably a

peasant girl) into a harem beauty? Matisse, above all, raised the theme into something beyond mere sensuality and found a new purity of form and color in the subject. How surprising to discover an American artist, Tom Wesselmann, treating the odalisque in the form of a *Great American Nude*. But this subject has been so dominant for the last one hundred and fifty years that it's possible Wesselmann's entitled work is the final statement on the matter. □

Mario Amaya is a critic, author of three books and writer on the arts. He is former director of the Chrysler Museum at Norfolk, Virginia.



"IN ITALY I fell in love with columns. I fell in love with them so much that, in the gardens and courtyard of my own house, I've just built *four* different kinds of temples." These eccentric words were spoken by the creator of the *Château de Castille*, in the Languedoc region of France, in the last quarter of the eighteenth century. The young baron de Castille had just returned from that obligatory tour of the Continent taken by young gentlemen of means during the time.

When he returned to France, he began the transformation of his own *Manoir d'Argilliers* into what was to become the *Château de Castille*. His enthusiasm for the columns he had

Auras of Fantasy

The Singular Magic of the Château de Castille

INTERIOR DESIGN BY DICK DUMAS
PHOTOGRAPHY BY JACQUES DIRAND
TEXT BY JEAN-LOUIS GAILLEMIN

The challenge of an unusual congeries of Neo-Classical architectural elements inspired Dick Dumas's design for a château in southern France. TOP AND OPPOSITE: In the 18th century, the youthful baron de Castille returned from his Grand Tour with an aesthetic fervor that impelled him to transform his Languedoc estate into a grandly colonnaded fantasy. ABOVE LEFT: Like an allée of trees, rows of columns lend processional formality to the entrance drive.





His model was Palladio, and somewhat like the emperor Hadrian at Tivoli, the young baron decided to surround himself with memories of his travels.

admired in Italy burst forth everywhere. A peristyle was added to the façade of the house, and even rows of ancient plane trees fell to stone columns. His model was Palladio, and somewhat like the emperor Hadrian at Tivoli, the young baron decided to surround himself with memories of his travels. In Rome, for example, he had acquired some Piranesi etchings, as well as drawings of columns and obelisks, of tombs and small triumphal arches. Taking his inspiration from this material, he himself designed an elliptical colonnade in the manner of Bernini, to greet visitors to the estate, and a replica of the round temple at Tivoli, as well as reproductions of ruins unearthed at Paestum, which he had visited soon after its discovery, and at Pompei.

Under this weight of columns and Classical imitations the honest country manor soon grew awkward and almost ridiculous. Fortunately, however, the passage of time and the forces of nature came to soften the



garishness of the château and turned it into a near ruin. As the years went by, ivy and clusters of wild acacias and undergrowth served to cover the more unhappy and tasteless excesses of the long-dead baron de Castille.

So it was when the present owners acquired the property, and they found little more than vacant rooms and a few pieces of furniture with lugubrious echoes of provincial France. The new owners, sophisticated people of Greek and Baltic origin, fortunately had the imagination to lift the château from the morass into which it had fallen. Much taken with the personality of the eighteenth-century baron de Castille, they soon understood that the



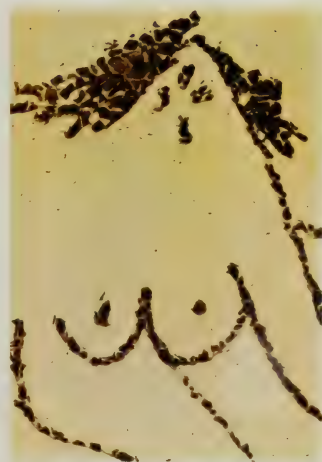
OPPOSITE ABOVE: A capricious profusion of columns gives the château a dimension of singular grandeur, to which time and the elements have added an air of seasoned charm. OPPOSITE: In playful tribute to the baron's Neo-Classical and occult interests, Dick Dumas designed a circular swimming pool with a central column and, visible in the distance, a pyramid-roofed pool pavilion. TOP: Lively geometric patterns infuse the Downstairs Living Room with a sense of vigorous refinement. Light filtered through strié window shades supplements focused down-lighting dramatically spaced around the room's periphery. Symmetry of pattern and placement reinforces the sculptured classicism of a 19th-century Roman couple. ABOVE: In a Hallway, the vitality of Picasso's warrior commemorates the artist's visits to the château. A culturally eclectic arrangement graces the Régence console.



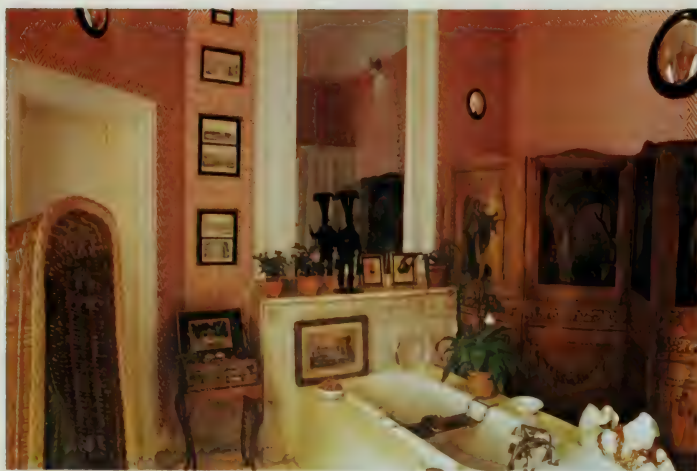
eccentricities he had shown in the decoration of his house hid a great deal of sensitivity. They decided that they must find an interior designer who was as capable as they were of grasping the mysterious appeal and the unusual character of the château.

Dick Dumas was that designer, and at the beginning his own enthusiasm quite equalled theirs—perhaps exceeded it. For, at first, he conceived of opening the whole ground floor to the outside, wishing to create “a wild area full of plants, with jars of olive oil and piles of wood, with a marble fountain and the sound of water and all the feeling of a grotto.” Actually the house was far too small to indulge in these dramatic gestures, and the designer was content to pay homage to the long dead baron de Castille in other ways—by building a circular swimming pool with a column rising in the middle and a pool house in the shape of a pyramid.

When it came to the interiors of the château, the designer first made



OPPOSITE ABOVE: The Dining Room mural fancifully portrays the house's owners in Oriental costume and setting. Rustic McGuire chairs surround a sleek table, while the distinctive geometry of carpeting and chair upholstery enhances the room's subtle Eastern mood. Beyond the doors is the sun-drenched loggia. OPPOSITE: In a corner turret, the Larder exhibits the bounty of the French countryside. TOP: An exotic atmosphere prevails in the Upstairs Living Room, where a bright Indian rug and exuberant fabrics complement a panoply of Near Eastern art. In contrast, the 18th-century hunt table and tole chandelier recall the traditional accoutrements of French country life. ABOVE AND ABOVE RIGHT: Picasso created the Loggia's mural in 1962, applying black pebbles to white cement to achieve the effect of an enlarged line drawing. The mural is an engaging backdrop for conversation.



the expected renovations—adding bathrooms, refurbishing fabrics and rugs, providing all the modern amenities. This completed, he brought his talents to the arrangement of objects and furniture. For a long while the owner's wife had admired other designs Dick Dumas had created in the immediate area. She saw that he rarely imitated the usual Provençal décor, but understood how to use local crafts and materials for contemporary settings where every style can be at home. "It is not Classical furniture as such that interests me," the designer explains, "so much as the unusual piece, the sort of thing, for example, that some *ébéniste* might have made for his own use."

top: The Master Bedroom is a sunny, spacious setting for a 19th-century French canopy bed, an imposing armoire and blithely patterned walls and bed draperies. The voluptuous subject of a 19th-century Neapolitan painting seems to reach into the room, her gesture amusingly balanced by the modern cantilevered lamp. ABOVE AND OPPOSITE: The Baths celebrate the ceremony of the toilette with pristine tubs surrounded by genteel appointments including mirrors, historical scenes, and wallpapers from Boussac. A Louis XVI painted screen and a Louis XV *vernis Martin* toiletry box infuse the bath above with antique warmth. OPPOSITE ABOVE: An undulating pattern covers the walls of another Bedroom and an unusual Louis XVI chaise longue that folds up to become a wing chair. The 18th-century chandelier curves upward, elaborating on the verticality of the mirrors and windows.



As an antiques dealer in Paris, Dick Dumas was one of the first to have used dramatic lighting and color and contrast to underscore and enhance the fine furniture he offered.

Now, in the renewed Château de Castille, M. Dumas had the opportunity of using his imagination to its fullest, of mixing many styles and many eras. There are, among other unusual pieces, Egyptian pylons and Greek chairs and Roman statues. Triangles and spheres, pyramids and stars, are much in evidence. There is a certain occult feeling that surely would have pleased the baron de Castille himself, and in the library there is one cabinet devoted entirely to astrolabes and astrological charts. However, the bedroom floor of the château is quite different, and Dick Dumas has made it into a calm family area. Against a background of cheerful fabrics, the designer has gathered together many echoes of the new owners' heritage. There is a Turkish salon, for example, with





paintings in the manner of Delacroix, showing views of Constantinople and figures in Oriental costume. Granted, it is far from the spirit of the Château de Castille, but in a way it is strangely and entirely appropriate.

The owners themselves make that acknowledgment, since their portraits appear—dressed in costumes from *The Arabian Nights*—in a fresco



ABOVE AND LEFT: The château stands today as a monument to the endearing 18th-century vision of the baron de Castille, evoking a sense of the passage of time and the eccentricities of taste.

in the dining room downstairs. They look out, with amused detachment, yet they surely are paying tribute to the fascination of the baron de Castille's singular imagination. □



LIFE IS FILLED WITH COMPROMISES. A \$30,000 CAR SHOULDN'T BE.

In these times of performance-sapping anti-pollution laws, fuel requirements and safety regulations, it is becoming increasingly difficult to build cars that are still worth driving.

Certain observers, given to dark prophecies, have even gone so far as to predict a generation of fatally uninspired, irrevocably compromised automobiles.

Expensive luxury sedans that, in the somewhat colorful prose of *Car and Driver* magazine, "...ride like pillows when you cruise them and squeal like pigs when you push them."

A dour prediction indeed. But fortunately one that does not take into consideration the inventive genius and the obsessive determination of the engineers at BMW in Munich, Germany to build extraordinary automobiles.

Against all odds, the BMW 733i not only meets the critical

demands of society, it does so without ever once violating our conviction that extraordinary performance is the only rational justification for owning an expensive car.

PERFORMANCE AND EFFICIENCY CAN COEXIST UNDER THE SAME HOOD.

In a very real sense, the BMW 733i is a seemingly incongruous combination of qualities many automakers insist are mutually exclusive.

While the 733i is the largest BMW sedan, its size in no way hampers its uncanny agility, its responsiveness to the driver, or its singular capacity for removing the drama from even the most hair-raising road conditions.

Indeed, its suspension system—independent on all four wheels—has been described by *Car and Driver* magazine as "...the single most significant breakthrough in front suspen-

sion design in this decade."

Press the accelerator and the 733i's fuel-injected, 3.2-liter, overhead cam engine responds in a manner that would be exhilarating—even by pre-pollution control standards.

Yet, the 733i (with standard transmission) delivers 16 EPA estimated mpg, 23 estimated highway mileage and, based on these figures, an estimated mpg range of 360 miles and a highway range of 518 miles.

(Naturally, our fuel efficiency figures are for comparison purposes only. Your actual mileage and range may vary, depending on speed, weather and trip length. Your actual highway mileage and highway range will most likely be lower.)

And, when you slide behind the wheel of the BMW 733i, you will notice an object just to your right that should give you considerable insight into the some-

what divergent philosophy of BMW. It's called a manual transmission.

Unaccountably, the 733i is the only "luxury sport sedan" in its price class to provide one as standard equipment. (Automatic is, of course, available.)

LUXURY NEEDN'T BE SYNONYMOUS WITH SUPERFLUOUS.

It's difficult to imagine an appointment, a convenience or an accessory that has been omitted in the BMW 733i.

AM/FM stereo cassette, electric sunroof, electric windows, electric rearview mirror—even a central-locking system that locks all four doors, the trunk lid and the gas door with the turn of a single key—are all standard equipment.

Yet, all facets have been bio-mechanically engineered to the nth degree to help eliminate driver fatigue.

Its seats are anatomically shaped buckets, covered in wide rolls of supple leather. Its front seats are so thoroughly adjustable that it is all but impossible not to find a comfortable driving position.

All vital controls are within easy reach. The tachometer, speedometer and ancillary instruments are large, well-marked and totally visible—set in a dashboard that sweeps out to meet the driver.

"If you've driven any BMW in the last ten model years," writes one automotive journalist, "lean back, close your eyes and imagine that car honed and polished to the limit of human finesse. That would be the 733i..."

If you find the notion of owning such a car more than a little intriguing, we suggest you phone your nearest BMW dealer and arrange a thorough test drive.

THE ULTIMATE DRIVING MACHINE.



BMW MUNICH, GERMANY

How to Decorate with Fragrance

Your personality is best expressed through the things you choose to surround you – colors, textures, designs ... and home fragrance in its many forms.

Select a fragrance to suit the mood, the season, the occasion. Make your selection from Claire Burke's five signature scents.

Claire Burke Fantasticks

... placed in a vase or holder, these slender, elegant sticks release a lovely, lingering fragrance while they burn.



Claire Burke Pot Pourri

... create a focal point of fragrant beauty. Lift the lid to scent the room; close to renew.



Claire Burke VaPourri

... add a personal fragrance statement to your decor by misting the air with a subtle veil of fine quality perfume.

Claire Burke®

To perfume the pulse points of your home.

Available at fragrance counters of fine department stores and exclusive specialty shops. Call toll free (800) 328-5926







WITH A HONEYWELL SECURITY SYSTEM THERE'S ALWAYS SOMEBODY HOME.

Your home and many of the things you treasure—*objets d'art*, antiques, silver, jewelry—are more valuable and more vulnerable today than ever. When you're away, you want someone to care for them. Honeywell can be your somebody at home. We offer you a security system that links your home directly to a Honeywell monitoring station in your city.

Your burglar and fire alarm system is monitored by Honeywell Protection Services 24 hours a day, to keep watch on your home, whether you're there or not. It'll help protect against loss or damage to your valuable property.

Honeywell security specialists can design and install a security system to meet your specific protection needs. The system's master alarm panel is specially crafted for the home. The total system is reliable, convenient and easy to use.

You should know about Honeywell's security service and the high standards of protection it can provide you. Call us. We're listed in the Yellow Pages under "Burglar Alarms" or call collect to Robert Henry, (612) 870-5483. Together we can discuss how Honeywell helps keep your home safe and secure, even when you're not there.



Honeywell



Incomparable

The Back Supporter Sleep Cushion by Spring Air is today's ultimate for superlative sleeping. A unique, elegantly luxurious pillow top pampers you with the kind of comfort you've dreamed about. Naturally, every detail of construction and workmanship is superb. This is the newest and best member of our famous Back Supporter line bedding.

The Back Supporter® mattress is made only by



Spring Air Company

666 Lake Shore Drive • Chicago, Illinois 60611

INTERNATIONAL ART MARKET

Collecting Original Posters

By Howard L. Katzander

CROSSING THE PLAZA at Lincoln Center at dusk, with the lights from Lobmeyr's crystal chandeliers sparkling through the great mullioned windows of the Metropolitan Opera House, the eye is caught by the two immense Chagall murals—the one on the left in tones of rose, the other in tones of green and blue—that flank the graceful curving arms of the central staircase leading to the boxes.



The most popular of Théophile Alexandre Steinlen's posters, *Lait pur stérilisé*, 1894, brought \$9,000 at Phillips's auction last fall.

Details from each of the murals have been captured as posters. Vera G. List, who was active in philanthropies for Lincoln Center, the New School for Social Research and other national institutions, had a series of posters by contemporary artists produced for Lincoln Center. Two were taken from works by Chagall, the stones worked by Charles Sorlier and the lithography done by Mourlot of Paris. Each was published in 1966, in an edition of 5,000, and copies sold for five dollars, by Lincoln Center, the green-blue poster



Alphonse Mucha's artistic expertise is evident in *La Dame aux camélias*, 1896. In top condition, it sold for \$16,500 at Phillips, in 1979.

rising to fifteen dollars before the edition was finally exhausted.

At Phillips auction galleries, situated on Seventy-second Street where it overlooks the East River, examples of each of the Chagall posters were sold as part of their auction, *A Century of Posters 1870-1970*, held last November. The sale was considered to have one of the finest collections of poster art ever assembled in the United States. Each Chagall poster

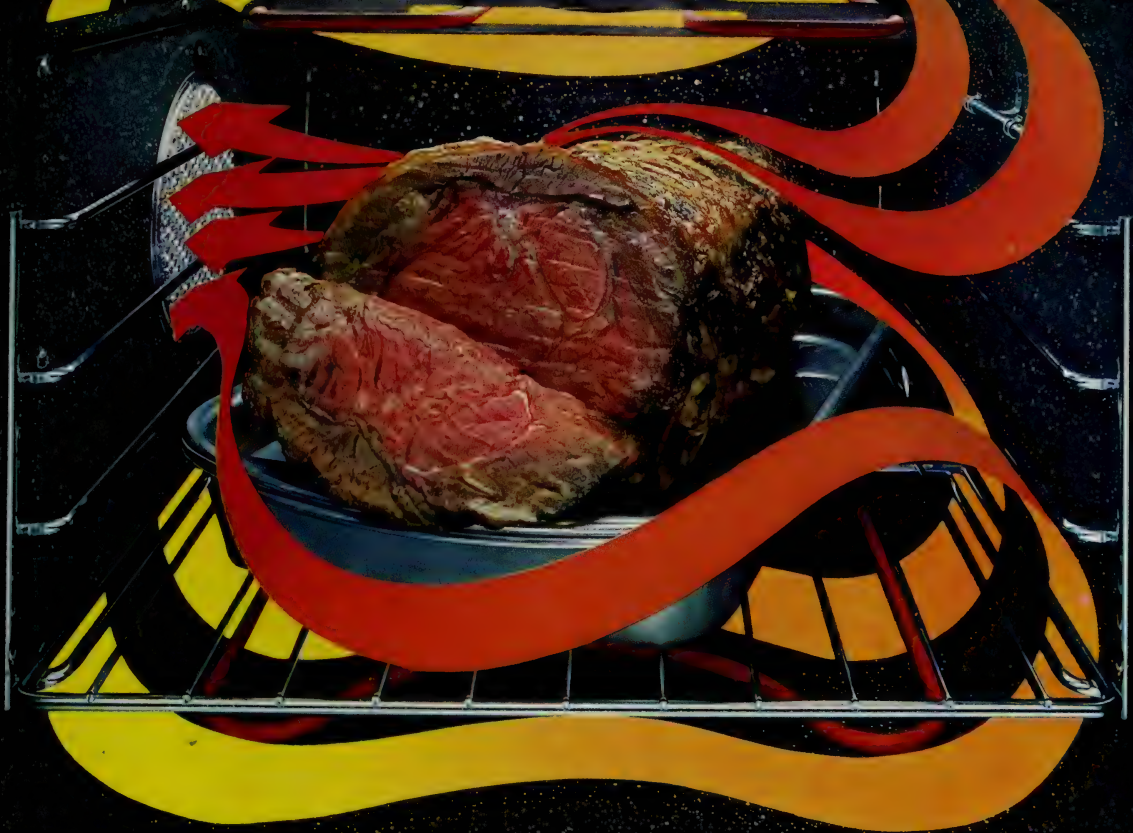
brought \$600, an increase in value not to be matched by blue-white diamonds or American furniture or any other of the substantial performers of the current auction market.

The Chagalls were only a minor factor in a sale that set records for posters. But these records were swept aside a few weeks later, in early December, when Sotheby Parke Bernet held its first sale devoted to



Sotheby's December 1979 poster sale featured *Divan japonais*, 1893. This famous Henri de Toulouse-Lautrec lithograph sold for \$20,000.

posters and marketed an example by Toulouse-Lautrec, of his majestic full sheet advertising Aristide Bruant in the role of Eldorado, for the stunning price of \$26,000. It went to a Chicago collector bidding by phone, and the price set a world auction record. By contrast, a third poster sale in this spirited season, at Christie's East, was a failure. Perhaps the market was satiated by the earlier offerings; or perhaps it was just that Christie's East lots had fewer high spots and were not in perfect condition. This is always a major factor where paper



You get juicier, tastier meats in an oven that cooks with fresh air. The Jenn-Air Convection Oven.





Now an open-fire, open-air taste comes to oven-roasted meats. Meats with a caramel brown coating that traps rich juices inside. Meats that are juicier, tastier, because they're cooked in a whirl of hot, fresh air. Only Jenn-Air gives you the oven that is actually two ovens in one. Just flick a switch and the conventional oven becomes a professional-type convection oven that cooks up to 50% faster.

The Jenn-Air Convection Oven cooks cleaner, too. Smoke and steam are exhausted direct to outdoors. And, in addition to cleaning during regular use, Jenn-Air has an exclusive "ACCELERATED CLEANING" cycle that cleans many times faster.

The self-ventilating Jenn-Air Grill-Range gives you lots more ways to cook, too. You can grill, griddle, spit-roast, shish-kebab, and deep-fry all on top of the range. For the Jenn-Air dealer nearest you, see the Yellow Pages, call toll free 800-428-4560, or write the Jenn-Air Corporation, 3035 Shadeland Avenue, Indianapolis, Indiana 46226. Also available in Canada.



The Jenn-Air Grill-Range.





 @A Magnificent Cooking Instrument



RONIN GALLERY

605 Madison Avenue (57th-58th Streets)
New York, New York 10022 • (212) 688-0188

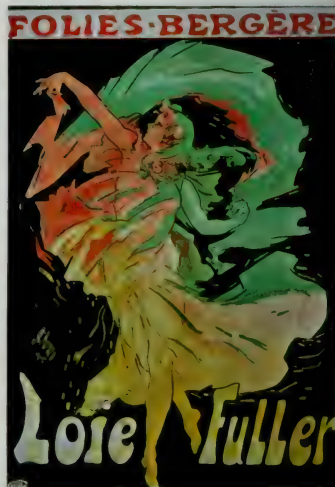


The largest selection of fine 17th—20th Century
Japanese woodblock prints in the United States.

Please write for our list of available catalogues

ART MARKET

Collecting Original Posters
continued from page 146



Jules Chéret captured Loie Fuller at the Folies-Bergère in one of his liveliest posters. This 1893 work brought \$2,900 in 1979 at Sotheby's.



In Manhattan, a breath of fresh air on Central Park.

More than two thirds of the businessmen and women who stay at the Essex House have been our guests before.

They come back for our location: near Fifth Avenue, Lincoln Center, Broadway, and the fashion district. Towering 42 stories over the Park.

They come back because they don't have to wait for breakfast in our parkside restaurant. They come back for our businesslike ambience and our view.

But most of all, they return for our impeccable service: wake-up calls that come on time. First-class room service.

They know they can count on Marriott to do it right.

Write for a brochure. For reservations, call direct (212) 247-0300, or toll-free 800-228-9290. Telex 12-5205.

**Marriott's
ESSEX HOUSE**

160 Central Park South, New York 10019

colored by lithography is concerned.

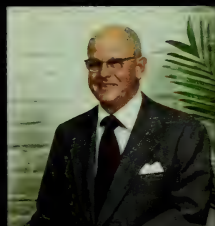
What captured the eye of the market in the first instance was the brilliant and comprehensive catalogue put together by Phillips—the third of the London auction houses to follow Sotheby's and then Christie's into the New York field. All the great artists of the Art Nouveau and Art Déco periods were represented, generally by their finest works. The posters came from collections whose owners recognized the importance of condition, and were generally pristine in their perfection—no tears, no smears, no marks of adhesive tapes.

Alphonse Mucha's *La Dame aux camelias* at Phillips fetched \$16,500. Mucha was one of three artists of the late nineteenth and early twentieth centuries whose posters set the pace for the artists that followed, the others being Toulouse-Lautrec and Jules Chéret. Chéret developed the technique that permitted production of the larger-sized lithographs.

All three artists have been widely copied and reproduced, but their

MAYO BRINGS TOGETHER SIGNIFICANT COLLECTIONS OF EXCEPTIONAL QUALITY FOR YOUR INTERIORS

JOHN WIDDICOMB



Charlie Mayo

These are the
distinguished
manufacturers
Mayo represents:

- Barcalounger
- Bradington-Young
- Casa Bique
- Century Chair Company
- Century Furniture Company
- Chaircraft
- Chapman
- Comfort Designs
- Council Craftsmen
- Crescent Furniture Company
- Frederick Cooper Lamps
- Greg Copeland
- Davis Cabinet
- Design Institute of America
- Eurasia Imports
- Ficks Reed
- Founders
- Four Corners Imports
- Gilliam Furniture Company
- Hekman Furniture Company
- Henkel-Harris
- Henredon
- Hickory Chair Company
- Hickory Manufacturing Company
- Jeffco
- John Widdicomb
- Kindel Furniture Company
- LaBarge
- Leathercraft
- Madison Square
- Marimont
- Mount Airy Furniture Company
- Nichols & Stone
- North Carolina Schoonbeck
- Reprodex
- Sarreid
- Schillay & Rehs
- Shuford
- Selig
- Sligh
- Southwood Reproductions
- Spring Air
- Statton Furniture
- Stanton-Cooper
- Stiffel
- Thayer-Coggin
- Tri-Mark
- Virginia Galleries
- Wildwood Lamps
- Woodmark Originals
- Wright Table Company



HENREDON



KINDEL

Mayo offers uncompromising
standards of service; fast, secure
delivery; a "Fly to Buy" plan; and
...of course, the finest furnishings
available.

CALL TOLL FREE: 1-800-241-1648

"Serving the professional designer"



MAYO WHOLESALE FURNITURE, INC.

ART MARKET

Collecting Original Posters

continued from page 148



René Vincent's fascination with the automobile is reflected in *Peugeot*, 1919, considered one of his best. It brought \$1,900 at Phillips.

reproductions are worth little more than the paper on which they are printed. It is the originals—the first lithographic prints of each, surviving out of often hundreds that were printed—that collectors want.

Most of the posters were made to herald performances by the music hall stars of the day. But some made for commercial purposes also were strongly contested. There were lithographs in the Phillips sale advertising milk for the baby, bicycles, automobiles, chocolates and even magazines. Mucha's poster entitled *Job Cigarette Papers* brought \$11,500 at Sotheby Parke Bernet's auction.

The Phillips sale, with 620 lots, grossed \$656,000, while the Sotheby Parke Bernet sale, with 375 lots, totaled \$258,000. Such successes encourage the houses to do repeats, and all three are working on schedules of at least one, and in Phillips's case, two, sales for the coming season. Whether the quality of these initial offerings can be maintained remains to be seen. Usually such auction successes bring out of hiding a flood of material that has been waiting for market interest to manifest itself. □

ROSIN-ROSIN
rare carpets · fine furnishings

11 East 55 Street, New York, N.Y. 10022 (212) 752-7473



THE VICTORIAN

5 blades with scroll pattern, antique brass finish, blown glass floret. Comes in 5-light kit. Found in today's most beautiful energy efficient homes.

The World's Most Beautiful Fans.

CASABLANCA
FAN COMPANY

Call Toll Free 1-800-447-4700 Except from Alaska and Hawaii. In Illinois call 1-800-322-4400.

For a color catalog and "energy facts" brochure, send \$4.00 to CasaBlanca Fan Co., P.O. Box 37, Pasadena, California 91109

GRANGET

"LANGUAGE OF NATURE"

Holding himself elegantly aloft on an incredible long wing-span, a Brown Sea Pelican (*Pelicanus occidentalis*) glides above his waiting mate.

"Language of Nature," a sculpture in porcelain, has been created by the famed artist, Günter Granget, for his new "Wings of the World" series. Part of a limited edition of 100 pieces, the sculpture has been handcrafted by Goebel in West Germany, and hand-painted to accentuate the natural hues of the bird. The colored pelican feeds its young.

"Language of Nature" measures 27½ x 12 x 13 inches. . . . \$1,200.

I am intrigued by the Granget Pelicans at Byerly's.

- ☐ Enclosed is my check for same.
☐ Send further information on Granget pieces.
☐ Send information on other "collectibles". ()

NAME _____

DATE _____

byerly's

the ultimate in fine collectibles

(612) 929-2491 (800) 328-3975

3777 park center boulevard, st. louis park, minnesota 55416

"Halt at the Inn" by Gilbert Wright, British 19th Century.



Schillay & Rehs, Inc. 305 East 63rd St., N.Y., N.Y. 10021 (212) 355-5710

Chicago: (312) 644-4774 Dallas: (214) 742-4801 Los Angeles: (213) 655-6447

America's largest trade source of fine 18th, 19th & early 20th century original oil paintings.



Assemblage by Mimmo Rotella for the COSMIT



INTERNATIONAL FURNITURE EXHIBITION- EUROLUCE

INTERNATIONAL LIGHTING EXHIBITION

MILAN FAIR GROUNDS
19/24 SEPTEMBER 1980



Promoted by the COSMIT
Organizing Committee
of the Italian Furniture Exhibition

1961/1980: TWENTY SUCCESSFUL YEARS

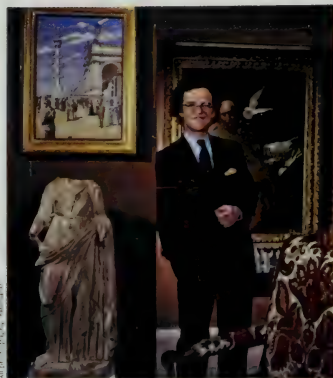
ANTIQUES NOTEBOOK

A Family Tradition

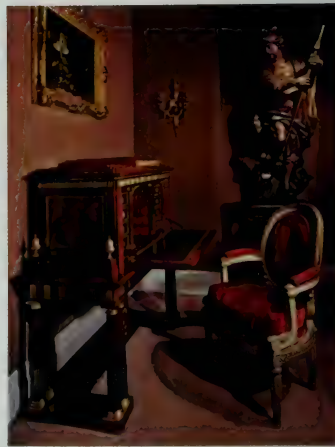
By R. Everett Rutherford



In the angular lines of a parquetry chest, ébéniste Joseph Baumhauer paid tribute to the evolving simplification of the Louis XVI style.



Hervé Aaron, of Didier Aaron, Inc., reveals the range of his collection through a Roman statue and a more contemporary Louis XIV chair.



A writing desk by David Roentgen for Catherine the Great displays the classical lines of the period; to its right is a Louis XVI armchair.

FOUR YEARS AGO Didier Aaron, dealer in fine French furniture at 32 avenue Raymond-Poincaré in Paris, near the Trocadero, decided it was time to put down new roots in the Western Hemisphere and set his young son, Hervé, to cultivating them. Didier Aaron's father, Raoul Aaron, was born in New Orleans. Raoul's father had been a coffee merchant, first in Colombia, later in New Orleans. Didier's uncle, James Vigeveno, had a gallery in Los Angeles, where he sold modern French paintings that Didier bought for him in France. In 1977 Europe was in an unsettled condition. The dollar had begun to fade against French currency, and the United States appeared to be more and more like the Promised Land.

Father and son made the move to New York together. They bought a townhouse on East Sixty-seventh Street and found it a good omen that it too was No. 32. When the doors of Didier Aaron, Inc., opened to the

public, in 1978, the townhouse looked lived in. The receptionist's desk in the foyer was the only clue that this was a place of business.

Today, the rooms are furnished as they might have been if Hervé Aaron had chosen this as his home. There is a spacious living room, richly equipped with fine French cabinetwork and decorative objects, pedestals, urns, clocks and porcelain. The large bedroom is furnished with an imposing Ruhlmann bed, among other Art Déco and Art Nouveau pieces, and the smaller rooms are decorated with French furniture situated in its "proper" place; not scattered about, as might be expected.

Hervé Aaron is himself a contradiction in appearance. To be the head of an antiques gallery at such an early age is quite remarkable. But when he starts to talk about his profession, all sense of contradiction vanishes. "Our gallery was started by my grandmother," he says, "more or less as a pastime. She didn't have to deal in antiques, as my grandfather Raoul Aaron was a successful banker. But she enjoyed it. And so I have grown up in an atmosphere dominated by French antiques—furniture,

paintings and numerous objets d'art. I have lived with them all my life."

Didier Aaron, Inc. in New York City did not exactly start out from ground zero. There are a few customers whose New York apartments contain pieces found for them by Didier Aaron over the years, from his gallery in France, Didier Aaron et Cie. And Hervé Aaron has developed an eye for the best offerings of the French antiques marketplace.

The gallery today is filled with remarkable pieces. One is a desk made by David Roentgen, one of the sterling group of German-trained cabinetmakers that includes Jean-François Oeben, Adam Weisweiler and Jean-Henri Riesener, among others. These men took their design talents to Paris and put them at the service of Louis XV and Louis XVI.

Roentgen enjoyed the patronage of two of the most important ladies of his time—Marie Antoinette and Catherine II of Russia, better known

Mitchell Designs



SETTING COURTESY THE ANTIQUE GUILD



ECHOES

Available through interior designers and fine wallcovering shops around the world.

Please send \$1 for a full color brochure with samples.

MITCHELL DESIGNS • P.O. BOX 831 • CULVER CITY • CALIFORNIA 90230

A Family Tradition
continued from page 154

*For the very fortunate few
whose ship has come in.*

On an island in the Intracoastal
Waterway midway between Miami
and Ft. Lauderdale. Apartments
from \$140,000 to \$600,000.

By appointment (305) 935-0300.

*Turnberry Isle
Yacht and Racquet Club*

The island within. The island with everything.

This is not intended as a full statement. For complete details
refer to the prospectus or related documents available to purchasers.
This does not constitute an offer in those states in which an offer cannot be made.

as Catherine the Great. It was for Catherine that he made the desk dominating one of the small rooms in the townhouse; it is one of three ordered by the empress in 1784. Of the others, one remains in the Pavlovsk Palace and one is in the Hermitage. Rigidly simple in design, the desk is classic Louis XVI, with clean architectural lines and exquisite styling. It was one of many antiques sold by the Russians in



At Didier Aaron, églomisé glass tops an-English table from the Adam period. To its left stands an elaborate Louis XV armoire vitrine.

Berlin in the early 1920s, after the revolution. Over the years, the Catherine desk found its way into an English collection and was sold again in 1974 by Christie's in Geneva.

With the Catherine desk is a companion piece made by David Roentgen, very much in the same style. It is a small traveling desk in mahogany, made for the empress's son, Paul I, and bears his coat of arms.

There is a certain sadness in Hervé Aaron's voice when he talks about the status of French taste in today's United States. "My major experience dealing in French furniture in New York is that it doesn't interest people anymore," he says, "or at least much less than it did twenty years ago. The reasons are many. Times have changed. French taste no longer corresponds to the kind of casual life

UNION-NATIONAL

Since 1901

fine bedroom, dining room and occasional furniture



Sofa Table 54" long, 18" deep, 27 1/2" high.
Sivertone metal leaf finish with goldtone striping
and Chinoiserie decorations.

From our distinctive collection of occasional furniture

Send \$3.00 to Department A for brochure "Furniture for Gracious Living"

UNION-NATIONAL, INC. • JAMESTOWN, NEW YORK 14701

continued on page 158

When you carve a flower
in marble,
it lives forever.



All the classic beauty of a flower—that most classic medium of all. A pedestaled sink, adroitly designed for minimal areas, yet providing maximum capacity. Just as natural flowers grow in many colors, so does Sherle Wagner carve his flower in many natural colors of marble. Where, but at Sherle Wagner's, can every bathroom need be so beautifully accommodated? For illustrated catalogue send \$5 to Dept. AD

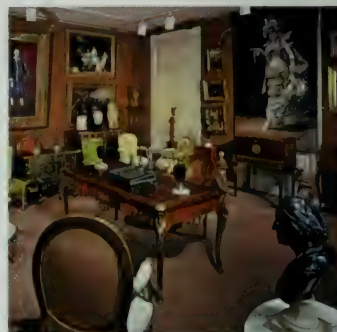
**Sherle
Wagner**

60 East 57 Street,
N.Y., N.Y. 10022. PL 8-3300

A Family Tradition
continued from page 156

that people lead today. That is one reason, but there are many others. It is difficult to maintain the fine marquetry of French furniture in the climate here in America.

"Twenty years ago it was fashionable to furnish a residence in the French style. Today if someone wants to demonstrate that he is a cultured person, not only a money-maker, he has to buy contemporary art. Another reason is that Americans have



The centerpiece of a display room at Didier Aaron is an inlaid Louis XV desk. It was once a part of the Russian Imperial Collection.

discovered American furniture and folk art, and their main interest now is in their own culture, and not in the culture of a foreign country."

When he opened the gallery, M. Aaron says, half its inventory was in French furniture. Now the percentage has fallen to around one-third, the rest being made up of unusual decorative pieces, Oriental objects and nineteenth-century paintings. "It makes no sense for us to keep an enormous inventory of French furniture and decorative objects here," he says. "We have to adapt ourselves to the market and its changing demands. But we do not intend to abandon French furniture. We believe that one day—and we hope it comes soon—there will be another change, and people once again will be interested in the richness of the French eighteenth-century style." □

camer glass inc.
D & D Building • 979 THIRD AVE. NEW YORK, N.Y. 10022 • (212) 838-8575
CHICAGO: Design Galleries, 325 Wells Street • **BOSTON:** Leonard B. Hecker Assoc., 420 Boylston St. • **MIAMI:** Designer's Collection, 4111 N. Miami Ave. • **LOS ANGELES:** International Lighting Concepts, 1933 S. Broadway • **PHILADELPHIA:** J.W. Showroom, 2400 Market Street • **WASHINGTON, D.C.:** J.W. Showroom, 1010 Wisconsin Ave., N.W.
Through Architect or Interior Designer Write for Catalog

Share Sea Island's good life-style.
Renting a superb Sea Island home is, of course, a must. You share the owner's good taste and the exceptional surroundings and amenities of world-admired Sea Island and its five-star resort hotel, The Cloister. Championship sports facilities, an easy pace and the unspoiled beach add to a life-style so appealing you'll make an extended stay an annual delight of your own. To make your arrangements, consult Mrs. Suzanne Engel, Sea Island Properties, Sea Island, Ga. 31558. Call toll-free 800-841-3223 or (404) 800-3474.
Sea Island



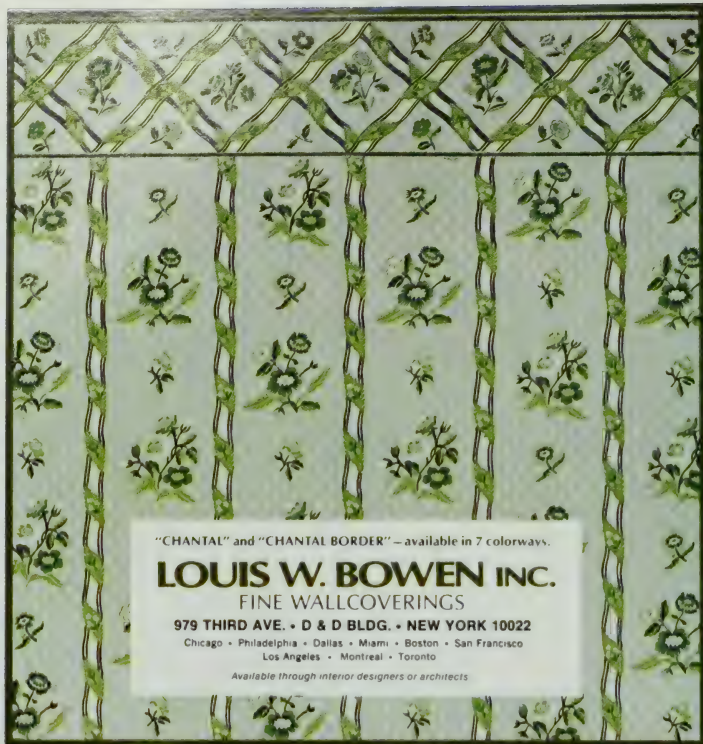
Hasi Hester

11111 H ROBERTSON, LOS ANGELES, CALIFORNIA 90048 • 213 513 8420 AND 6TH FLOOR • PACIFIC DESIGN CENTER

Distributed exclusively by
WALL PRIDE INTERNATIONAL
through:

**Du Pont
TEFLON**
wall & stain repeller
Bloomin' Willow

Crown NEW YORK	Walls Unlimited BOSTON	Ruth Wilson OHIO	Staton NEW ENGLAND	Seabrook THE SOUTH	Thyben CHICAGO	Wallpaper Inc. Hester THE WEST	LITAN	Hickfield's MINNEAPOLIS	Minnesota Paper Mill BONNE	Florida FLORIDA	Kaltec Bldg SAN DIEGO	John MUNICH	Joachim ZURICH
-------------------	---------------------------	---------------------	-----------------------	-----------------------	-------------------	-----------------------------------	-------	----------------------------	-------------------------------	--------------------	--------------------------	----------------	-------------------



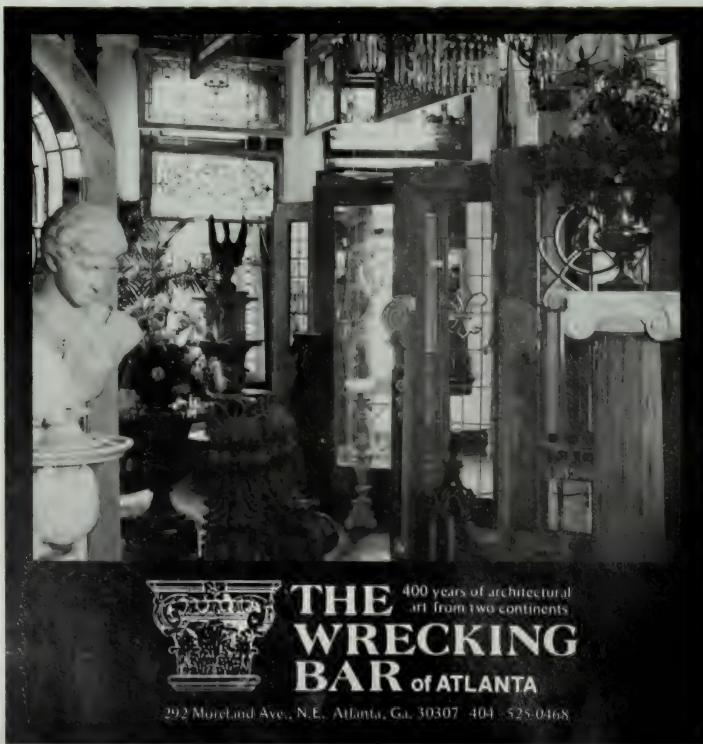
"CHANTAL" and "CHANTAL BORDER" — available in 7 colorways.

LOUIS W. BOWEN INC.
FINE WALLCOVERINGS

979 THIRD AVE. • D & D BLDG. • NEW YORK 10022

Chicago • Philadelphia • Dallas • Miami • Boston • San Francisco
Los Angeles • Montreal • Toronto

Available through interior designers or architects



THE WRECKING BAR of ATLANTA

400 years of architectural art from two continents

292 Moreland Ave., N.E., Atlanta, Ga. 30307 404 • 525-0468

**USE
US!**

**USE
YOUR
LABEL**

name	state	zip
address		
city		

Please attach your Architectural Digest label here, or copy your name and address as it appears on your label in the space below.

All our services to subscribers are faster when you include that subscription label.

MOVING? Please give us 8 weeks notice. Attach your label when you send us the new address.

QUESTION OR COMPLAINT? We can give faster results when you include your label.

UNLISTING SERVICE. If you want your name left off our mail advertiser's list, just check the box below, send us the coupon and your label.

RENEWING? Check your label to be sure it's correct. By the way, your label shows the last issue in your current subscription in the top right corner. (Example MAR 78 means March of 1978 is the last issue you'll get.) For uninterrupted service, include your label with this coupon. Check the boxes below that apply.

WANT TO SUBSCRIBE? Check the boxes below and fill in the coupon. For GIFT SUBSCRIPTIONS, please use a separate sheet, and give us your instructions. (Outside U.S. and possessions, add \$20 per subscription.)

Please send a year's (10 issues) subscription to Architectural Digest at \$29.95.

- ☐ New Subscription ☐ Renewal
☐ Payment Enclosed ☐ Bill me later
☐ Change of address
☐ Do not give my name to mail advertisers who rent the Architectural Digest subscribers list.

4COA

Name _____

Address _____

City _____ State _____ Zip _____

ARCHITECTURAL DIGEST
P.O. Box 2415, Boulder, Colorado 80322

We've just given our competition something else to try to imitate. The Levolor Valance.

We didn't invent the window blind. We improved it. We did away with wide slats, thick tapes, confusions of cords and no-color color.

Now, we've got another improvement for our improved Levolor Blind. A matching valance. cleverly conceals the working head to give you the luxury of a clean sweep of color, from

the bottom of the blind, right up and over the top. No one else gives you that, yet. But, sooner or later, somebody just might. Meanwhile, our list of "firsts" is one "first" longer.

Levolor Lorentzen, Inc., 720 Monroe St., Hoboken, N.J. 07030

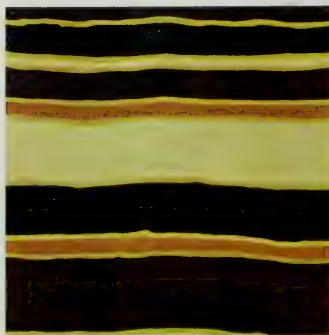
Levolor. Our love is blinds.™



A New Spectrum of Fabrics

By Jeffrey Simpson

THE COLOR SPECTRUM, the band produced when pure light is refracted through a prism, displays every hue of the rainbow. And those colors, the purest in nature, range in tone until red gloriously surrenders to orange, orange to yellow, yellow to green, green to blue, and so on. In this spectrum, in the prism of the rainbow itself, light establishes a natural pattern of color in what could loosely be called stripes, if such radiant tones and delicate mergings can be pinned down with a word. Traditionally, in



Stripes, a Terri Reese Silks fabric at Vice Versa, is available in four color combinations and in a cotton-backed or paper-backed wallcovering.

cotton fabric woven in Belgium, available in a variety of color combinations with wallcoverings in both vinyl and paper. It forms a pattern in which variations of tone stand out against a contrasting background. In one color combination, two curved rectangles, one in pale yellow and one in a deeper mustard, complement each other, forming a semi-circle on a cranberry background.

Trocadero, at First Editions, in a cotton fabric and in a variety of color combinations with a coordinating



some of the most interesting fabrics, colors determine the design of the material. Rather than tone conforming to some pictorial image, both natural weaves and prints often give the illusion of a color working itself through various shades until the subtleties have established a pattern that seems as natural to the eye as varieties of color created by sunlight and shadow on the side of a building.

The Terri Reese collection of silk prints at Vice Versa features *Stripes*, which features a chianti color combination in which bands of color of irregular width in beige, deep maroon, light brown, and very dark brown are separated from each other by binding beige stripes, which underlie the

entire color composition in an elementary way. Also available in four different color combinations, *Stripes* can be backed on paper or cotton bonding and used as a wallcovering. *Treebark*, another design from Terri Reese Silks at Vice Versa, striates various earth-tone stripes to simulate an eerily expressionistic tree bark pattern, and it presents the pattern of nature that is defined by color, if not actually determined by it.

First Editions' *Shadow Grille* is a paper or vinyl wallcovering, is a pattern of tubular forms combined in squares. Each square is composed of four tubes and creates the illusion of dimension with highlight and shadow. In a gray combination, the tubes and squares are defined by black spaces; white highlights the design, and darker gray shadows it.

The geometric certainty at First Editions makes a sharp contrast to Belgian Linen's *Strata* design, which creates the effect of playing games of distance and space with the viewer. A print on broadweave linen in various color combinations, the very contemporary *Strata* slices horizontal stripes vertically—and irregularly—to suggest folds seen perhaps through

paper or vinyl wallcovering, is a pattern of tubular forms combined in squares. Each square is composed of four tubes and creates the illusion of dimension with highlight and shadow. In a gray combination, the tubes and squares are defined by black spaces; white highlights the design, and darker gray shadows it.

The geometric certainty at First Editions makes a sharp contrast to Belgian Linen's *Strata* design, which creates the effect of playing games of distance and space with the viewer. A print on broadweave linen in various color combinations, the very contemporary *Strata* slices horizontal stripes vertically—and irregularly—to suggest folds seen perhaps through

alex stuart design • A KIRSCH COMPANY

SHOWROOMS:

LOS ANGELES • WEST SEVENTH STREET
SAN FRANCISCO • THE ICE HOUSE
DALLAS • TRADE MART
ATLANTA • ROSEWELL ROAD, N.E.
CHICAGO • MERCHANDISE MART
NEW YORK • A&D BUILDING
CANADA • HARTER FURNITURE, LTD., GUELPH • TORONTO

FOR BROCHURES...

SEND \$3 TO DEPT. A C-9
ALEX STUART DESIGN INC
20735 SUPERIOR STREET
CHATSWORTH, CALIF. 91311
(213) 998-1332

FACTURERS OF LUXURY FURNISHINGS FOR THE EXECUTIVE SUITE • DESKS • FILE CABINETS • TABLES • BOOKCASES • CREDENZAS • CONFERENCE TABLES • SEATING

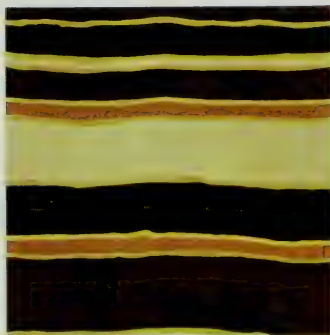


IN THE SHOWROOMS

A New Spectrum of Fabrics

By Jeffrey Simpson

THE COLOR SPECTRUM, the band produced when pure light is refracted through a prism, displays every hue of the rainbow. And those colors, the purest in nature, range in tone until red gloriously surrenders to orange, orange to yellow, yellow to green, green to blue, and so on. In this spectrum, in the prism of the rainbow itself, light establishes a natural pattern of color in what could loosely be called stripes, if such radiant tones and delicate mergings can be pinned down with a word. Traditionally, in



Stripes, a Terri Roese Silks fabric at Vice Versa, is available in four color combinations and in a cotton-backed or paper-backed wallcovering.

cotton fabric woven in Belgium, available in a variety of color combinations with wallcoverings in both vinyl and paper. It forms a pattern in which variations of tone stand out against a contrasting background. In one color combination, two curved rectangles, one in pale yellow and one in a deeper mustard, complement each other, forming a semi-circle on a cranberry background.

Trocadero, at First Editions, in a cotton fabric and in a variety of color combinations with a coordinating



some of the most interesting fabrics, colors determine the design of the material. Rather than tone conforming to some pictorial image, both natural weaves and prints often give the illusion of a color working itself through various shades until the subtleties have established a pattern that seems as natural to the eye as varieties of color created by sunlight and shadow on the side of a building.

The Terri Roese collection of silk prints at Vice Versa features *Stripes*, seen here in a chianti color combination in which bands of color of irregular width in beige, deep maroon, light brown and very dark brown are separated from each other by binding beige stripes, which underlie the

entire color composition in an elementary way. Also available in four different color combinations, *Stripes* can be backed on paper or cotton bonding and used as a wallcovering. *Treebark*, another design from Terri Roese Silks at Vice Versa, striates various earth-tone stripes to simulate an eerily expressionistic tree bark pattern, and it presents the pattern of nature that is defined by color, if not actually determined by it.

First Editions' *Shadow Grille* is a

paper or vinyl wallcovering, is a pattern of tubular forms combined in squares. Each square is composed of four tubes and creates the illusion of dimension with highlight and shadow. In a gray combination, the tubes and squares are defined by black spaces; white highlights the design, and darker gray shadows it.

The geometric certainty at First Editions makes a sharp contrast to Belgian Linen's *Strata* design, which creates the effect of playing games of distance and space with the viewer. A print on broadweave linen in various color combinations, the very contemporary *Strata* slices horizontal stripes vertically—and irregularly—to suggest folds seen perhaps through

continued on page 164

alex stuart design • A KIRSCH COMPANY

SHOWROOMS:

LOS ANGELES • WEST SEVENTH STREET
SAN FRANCISCO • THE ICE HOUSE
DALLAS • TRADE MART
ATLANTA • ROSEWELL ROAD, N.E.
CHICAGO • MERCHANDISE MART
NEW YORK • A&D BUILDING
CANADA • HARTER FURNITURE, LTD., GUELPH • TORONTO

FOR BROCHURES...

SEND \$3 TO DEPT. A C -9
ALEX STUART DESIGN INC
20735 SUPERIOR STREET
CHATSWORTH, CALIF. 91311
(213) 998-1332

FACTURERS OF LUXURY FURNISHINGS FOR THE EXECUTIVE SUITE • DESKS • FILE CABINETS • TABLES • BOOKCASES • CREDENZAS • CONFERENCE TABLES • SEATING



Exquisite



Fine French Furniture Catalog Available \$10.00

Edward Pashayan & Co., Inc.

305 E. 63 St., New York, N.Y. 10021 (212) 753-6507

Dallas: Gerald Hargett, Inc. (214) 747-4211 Houston: Gerald Hargett, Inc. (713) 626-3100

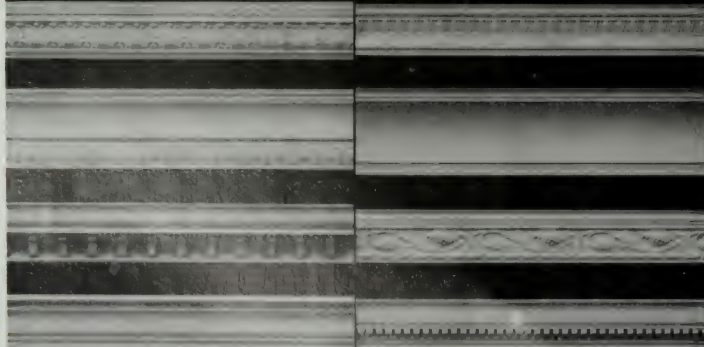
Los Angeles: C.W. Stockwell Co. (213) 659-9500 San Francisco: McCune (415) 956-3300

Chicago: Contact us for address

The Collection.

Focal Point, the unquestioned leader in architectural accent through modern polymers, presents its award-winning collection of cornice mouldings and other accents.

**Delicate beauty...Incredible strength.
Absolute integrity...pre-engineered installation.**



There's far more to The Collection than moulding. Focal Point has prepared a catalogue featuring its recessed domes, niche caps, medallions, mantels, overdoor pieces, stair brackets and more. Ask for THE COLLECTION.

FOCAL POINT INC.

Dept. B-G 2005 Marietta Rd. N.W. Atlanta, GA 30318 (404) 351-0820

See us at A.S.I.D. in Booth No. 72

IN THE SHOWROOMS

A New Spectrum of Fabrics

continued from page 162

the foreshortening of a telephoto lens. The energy of *Strata* contrasts with *Candy Stripe*, in which pencil-thin lines of color tentatively mark a linen and cotton fabric so that the colors, often changing in the line of one stripe, engage the viewer in a primary experience. Both designs are available as linen wallcoverings.

At Brunswick & Fils, the Brighton Collection, inspired by the Indian and chinoiserie fantasies of the Royal



Brunswick & Fils' *Teawood* design simulates wood grain in a glazed chintz or wallpaper. Both are available in a choice of nine colors.

Pavilion at Brighton, is crowned by a print called *Teawood*. With a design simulating wood grain, it suggests one of the most pervasive of natural patterns, recollected in the artifice of glazed chintz. *Teawood* comes in nine colors and also in a wallpaper.

Brunswick's *Gaufre Tapestry* also is available in nine color combinations woven in a nubby cotton fabric. Various tones of one color form latticework squares around a black center. Although the design is schematic, the different color intensities add depth to the lattice pattern. Their *Vannerie*, a print on a cotton and linen fabric, available in five different color combinations with an accompanying wallpaper, is a straw basket design

continued on page 166

clarence house

40 EAST 57TH STREET NEW YORK THROUGH DECORATORS AND FINE STORES



NICOTIANA

THE BACK OF EVERY BEHGOOY ORIENTAL RUG TELLS YOU A LOT ABOUT THE FRONT

IN THE SHOWROOMS

A New Spectrum of Fabrics
continued from page 164

with a diagonal weave where the lines of the straw are shaded into a simulation so detailed that the fabric itself appears to be textured.

At *Quadrille*, *Anjou*, a cotton fabric woven in shades of beige and cream, with indentations sculpted along its beige lines, suggests light reflecting off the ripples of a sea just lightly capped by the wind. Like the colors of the sea, the cream and deeper beige tones differ from each other



Indentations sculpted in *Anjou* create a design reminiscent of a stormy sea. *Quadrille* offers this cotton fabric in tones of beige and cream.

only in their various intensities.

A similar design at *Quadrille* is their *Calypso*, in which an even paler combination of cream and white is woven in wide undulating bands that seem to be the visual complement to calypso music. A design of stripes is also featured in their *Phoenix*. Here stripes shade raggedly from yellow to orange to off-white, the color combination forming the actual design.

All these fabrics stress the importance of color in shaping a pattern. Color, in fact, plays a vital role in the design of a material. No longer is it restricted to the confines of a pictorial image; it creates that image. □

If you see an Oriental rug you love, take another look. At the back. (Shown enlarged is the back of a fine silk *Qum* from the Behgooy collection. The front of this rug is shown below.)

The back tells you whether the rug is made by machine. Or by hand. If it's machine-made, the weave will be perfectly uniform. If it's handmade, the knots will be slightly irregular in size; the weft will be somewhat uneven; and the design will vary subtly.

At Behgooy, all our rugs are guaranteed hand-knotted. To prove it, turn over any rug in our collection.

We'll show you the variations in weave. Even tell you how many knots there are per square inch.

We'll also guarantee the rug's fiber content and country of origin.

Come to Behgooy, largest Oriental rug dealer in the Southwest. We think our rugs are beautiful. On both sides.



Buy an authentic Behgooy.

BEHGOOY

6907 Preston Road, Dallas, TX 75205
(214) 521-3330

To trade only: Dallas World Trade Center,
High Point So. Furniture Market Center,
Atlanta Merchandise Mart



One thing that the professional antique dealer, collector and the tourist shopping for gifts have in common is the time and effort they spend in seeking out just the right piece. The appropriate item, definitively, that something "too special to leave behind." Something else shared by them is a concern that their valuable purchase, no matter how large or small, be handled expertly, expeditiously...and simply. With a telephone call to any one of the Michael Davis offices worldwide, arrangements can be made for not only shipping, insurance, delivery dates and door-to-door costs, but also couriers, travel, buying tours and the handling of your international financial matters. All the things that make buying and shipping simple. For the dealer, the collector and the tourist bringing home more than the memory of England, Michael Davis is the overseas arranger.

**If you can't
leave without it,
Michael Davis
arranges things
so you
won't have to.**

Please send me additional information AD/7/80

NAME

ADDRESS

Commercial Dealer ☐ PHONE

Tourist ☐ Collector ☐ Household Removal ☐

MICHAEL DAVIS (SHIPPING) INC.
29 EAST 61ST STREET
NEW YORK, NEW YORK 10021 • (212) 832-3655

MICHAEL DAVIS (SHIPPING) INC.
8439 MELROSE AVENUE
LOS ANGELES, CALIFORNIA 90069 • (213) 655-3030

MICHAEL DAVIS (SHIPPING) LIMITED
111 MORTLAKE ROAD, KEW, RICHMOND,
SURREY TW9 4AU.

TEL: LONDON (01) 876-0434 • NIGHT LINE: (01) 878-3377

MICHAEL DAVIS

SPECIALIST PACKERS AND SHIPPERS
INTERNATIONAL REMOVERS
TRAVEL RELATED SERVICES



THE QUEEN'S AWARD
FOR EXPORT ACHIEVEMENT

Cigar Band Rings
of eighteen karat yellow gold or platinum



PHILIP MONROE JEWELER

527 Pine Street Seattle 98101 (206) 624-1531

Registered Jeweler, Certified Gemologist, American Gem Society

©Philip Monroe design

To Bed with Venus Anyone?



It's one of
The Boardgame Book's
nearly 90
fascinating games

The Boardgame Book, from the publishers of *Architectural Digest*, is an extraordinarily beautiful collection of some of the world's most intriguing games. Not only for the avid games player, it is for the history lover and art lover as well.

Fun and challenging games such as Go, Faro, Fox and Geese and interesting variations of Chess and Backgammon can be played right on the pages. The history of board games and detailed instructions for play are also included.

An attractive, durable slipcase protects the 160-page, 13¼" x 10½" book and holds five large foldouts of unusual games that can double as distinctive wall posters.

The Boardgame Book is ideal—as a special treat for yourself or as a wonderful, original gift for valued friends.

Use the coupon below to order your copies at \$35.00 each.

The Knapp Press
P.O. Box 985
Hicksville, N.Y. 11802

FA7A1

Please send me _____ of *The Boardgame Book* @ \$35.00 plus \$1.95 shipping & handling each. (Calif. residents add 6% sales tax.)

My check or money order for \$ _____ is enclosed.

Name _____

Street _____

City _____

State _____ Zip _____

Please allow 4-6 weeks for delivery.

The Swing Arm



HANSEN *Lamps*

160 E. 56 ST., N.Y.C. 10022, (212) PL 9-4932

TRAVEL WITH US...



Architectural Digest INTERNATIONAL INTERIORS

Travel with the editors of *Architectural Digest* to those thrilling, far-away places you've always wanted to visit. Through evocatively written prose and hundreds of superb full color photographs, you'll visit villas, châteaux and townhouses in Madrid, London, Tangier, Hong Kong and other places around the globe.

International Interiors, edited from the pages of *Architectural Digest*, is a perfect companion volume to *Celebrity Homes* and *American Interiors*. It is an elegantly designed book as well—beautifully printed on rich enameled stock with fine cloth binding and full color jacket. There are 288 pages and over 40,000 words of text.

The Knapp Press
P.O. Box 985
Hicksville, N.Y. 11802

FA7A

Please send me _____ of *Architectural Digest INTERNATIONAL INTERIORS* @ \$35.00 plus \$1.75 shipping & handling each. (Calif. residents add 6% sales tax.)

My check or money order for \$ _____ is enclosed.

Name _____

Street _____

City _____

State _____ Zip _____

Please allow 4-6 weeks for delivery.

Stop buying and start collecting.



Knob Creek furniture isn't just a purchase. It's an investment. Our quality shows through from the rug on the floor to the pictures on the wall. Send for our complete catalog of upholstered furniture, occasional furniture and accessories. You'll see we're everything we claim to be. And more. Enclose \$7.95 to Knob Creek, Dept. 76, P.O. Box 995, Morganton, N.C. 28655.

KNOB CREEK



HORCHOW



Do your holiday shopping by mail with the tastemaker of American catalogues, filled with gifts, collectibles, fashions and accessories. For a series of catalogues, starting with a big holiday issue, send us this ad, 2.00 and your name, address and zip code



THE HORCHOW COLLECTION
P.O. BOX 34257, DEPT. 40708,
DALLAS, TEXAS 75234



Robert Bray and Michael Schaible — The Designers' Choices

By David Halliday

SCALE AND CLARITY are two of the salient characteristics of the work of Robert Bray and Michael Schaible. To say that their spaces are architectural is almost to state the obvious. Yet the purpose of thoughtful interior design—to suggest the more intimate harmonies and evoke domestic amenities—is never lost sight of. In recent years the team has developed a more complicated sense of color and texture; there is more ambiguity, and less of the rigorous, almost earnest purity of their early work. According to Bob Bray, this is “a direct response to what we think is a very



“Objects are volatile,” say Robert Bray and Michael Schaible, who use them subjectively to counterpoint their disciplined designs.

to being moved around a room or taken into another room.”

The first impulse that both designers have is the antithesis of indiscriminate collecting or hoarding. “When we walk into a space at the beginning of a project, we start mentally eliminating most of what’s in the room,” observes Mr. Schaible. Clearly, the designers believe in creating distinctions. “First of all, there’s the obvious one: the objects that are in a room because they’re necessary,” rejoins Bob Bray. “Then there’s the second, more personal group: the things that are there for



Animated by expressions of scorn, enmity, and relief, a trio of keystones take on extraordinary life apart from the stern confinements of New York City buildings. From Urban Archaeology, they reveal the grotesque element present in some Victorian art.



Chosen for the clarity of its color and its undeniable presence, a copper cornice is yet another survivor of a renovated building. Available at Irreplaceable Objects.

hopeful time. There is an energy and liveliness in the design world that is exhilarating. And I think our work is reflecting this stimulation.”

Objects provide a particularly apt illustration of the designers’ new openness. “I think objects are properly reflections of your current state of mind,” continues Bob Bray. “You see something that you think is beautiful, and you buy it, or perhaps borrow it, and you’ve caught that moment, that phase in your life.

Later you can put it away, or give it back; your mood has changed, you’ve found something else that you like better, or that represents your thinking more clearly. Yes, I believe in being subjective about objects, just as I believe in being objective about space. The configuration of a room is more or less a permanent decision; you choose a static frame and work around it. Objects are volatile, subject not only to a disappearance of your choosing, but also

their amenity, luxury or sheer visual delight. Now this second group I would subdivide into two: scale and decoration. There are objects that have an impact on the architecture of a room, and which, through size alone, are very important to us. But objects that are decorative in nature are the critical details that add individuality and substance to a room.”

There are other ideas that animate the designers, such as the importance of color: “We’ve become aware of the

F. DANTON, JR.

"Father Time Introducing America"

Oil on Canvas 27 1/2" x 34 1/4"

Signed lower right and dated 1901



As the twentieth century turns, Father Time introduces the infant America to the Old World in this allegorical painting. Among those pictured at the ceremony are President William McKinley, Prince Wilhelm II of Germany, Pope Leo XIII, Czar Nicholas, Queen Victoria and the Emperor Franz Joseph.

Old and Modern Paintings for Museums, Foundations and Private Collections

Kurt E. Schon, Ltd.

510/520 St. Louis Street • New Orleans, Louisiana 70130 • (504) 524-5462

By appointment only

Robert Bray and Michael Schaible — The Designers' Choices
continued from page 170



Landscapes



Paintings



Cabinets



Entire room settings

Wendelighting makes them all more exciting!

Let us create your home's lighting design using our unique optical projectors that enhance room settings by confining light rays to the contour of art objects. Request our free illustrated folder "Fine Lighting for the Serious Collector" by writing **Wendelighting**, Dept. A, 9068 Culver Blvd Culver City, CA., 90230, 213/559-4310. In the East, call 212/682-8775. In the Midwest, call 312/664-5362.



WENDELIGHTING

Division of JACKSON INTERNATIONAL Ltd

special strength of color in nature," Mr. Bray says. "And I'm not thinking of conventional imagery when we talk of earth tones or organic color. I'm thinking of the startling capricious pink on the inside of a seashell; the brilliant turquoise of certain minerals; the serendipitous glowing colors of oxidized metals."

Also very much a part of the team's thinking is the nature of an

Certainly it is an undeniable presence in a room, and the almost Expressionistic quality of the features results in a definitive roughness and vitality that are most indicative of the tastes of the eighties.

Philosophically linked to the copper head are a group of keystones—again, recycled objects. They are of diverse materials: limestone, cast terra-cotta, brownstone. They reflect



The stylized spouts and somber coloring of these Hasanlu gray ware jugs, from Joseph Ronda, seem to draw inspiration from the prehistoric perodactyl; they themselves are 3,000 years old.

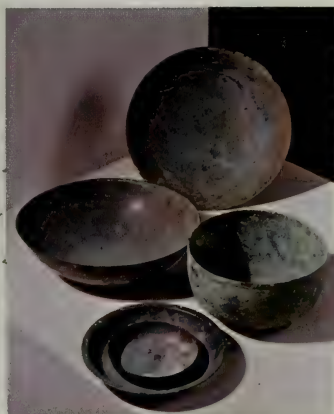
individual object as a fragment—as a witness to past civilizations, a shard of an otherwise vanished culture.

Both designers see the selection of objects as being guided essentially by experience. "An entire lifetime of looking is condensed into the few seconds it takes to decide whether a given thing speaks to you or not," Mr. Bray remarks. The new awareness of the value and uniqueness of architectural detailing of America's age of eclecticism, circa 1880-1930, informs their choice of an impressively scaled copper head of an American Indian, salvaged from the cornice of a Manhattan building that was gutted in the process of renovation. Michael Schaible likes the "exaggeration and vitality of the modeling," while Bob Bray comments on the rich green of the oxidized copper.

the vigor and often naïve and primitive quality of much Victorian architectural decoration—especially in New York. "I think the rescue of these elements is more than mere nostalgia," says Bob Bray. "It is psychologically important to *remember*, and the very crudeness of some of the pieces is part of this. They embody the fantasy and the creative expression of several generations of craftsmen whose work would otherwise be irretrievably lost."

Vastly removed in time and space are three black terra-cotta jugs with spouts in a stylized bird form. From the Caspian region of what is now northern Iran, they are known as Hasanlu gray ware and date from 1500 to 1000 B.C. "We chose these for two reasons," continues Bob Bray. "First, because they are extraordinary

in their own right. It's difficult to believe, when you look at their perfect burnished surfaces, that they may be as much as three thousand years old—it's really very moving. Also, they banish the myth that everything of intrinsic beauty—or 'museum quality,' as it's often called—is no longer available. There are many wonderful pieces still to be found, with a little diligence and work."



The rich discoloration of weathered bronze enhances Koryō Dynasty bowls from Artsasia.

Another collection of ancient provenance are bronze bowls from the Korea of the Koryō Dynasty, which lasted from the tenth to the fourteenth century. "Again, it's the weathering and the unimaginable time that fascinate me," says Bob Bray. "The bronze has oxidized, giving the surface a patina of turquoise. The shapes, too, are superb—perfectly simple, functional, and very human. To me, that sort of clarity is the essence of good design."

The frank and enthusiastic appreciation of every epoch, every style of art, has become one of the new touchstones of the design partnership of Robert Bray and Michael Schaible. As it informs their work with a new liveliness and sense of fusion, it becomes vividly manifest in the objects they choose. □



Send your birthday card or note anytime in June or July to Mrs. Mary Bobo, Main Street, Lynchburg, Tennessee. We thank you.

MRS. MARY BOBO is the most special person in Lynchburg, Tennessee. This July, she's more special than ever.

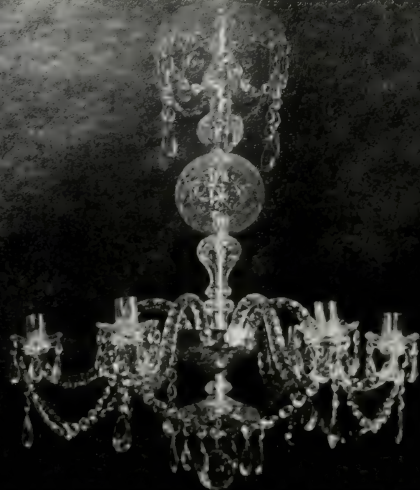
Mrs. Bobo has run the boarding house in town since 1908. And though she's never served a drop of whiskey in it, she's been a friend of our distillery every one of those years. This year, Miss Mary will be 99 years old. Everyone at the distillery will be sending her a card. If you're a friend of Jack Daniel's, we hope you might like to send her one too.



CHARCOAL
MELLOWED
DROP
BY DROP

Tennessee Whiskey • 90 Proof • Distilled and Bottled by Jack Daniel Distillery,
Lem Motlow, Prop. Inc., Route 1, Lynchburg (Pop. 361), Tennessee 37352

Placed in the National Register of Historic Places by the United States Government.



Authentic reproduction of a classic Georgian chandelier
of superb quality. Height 39" x Width 34"

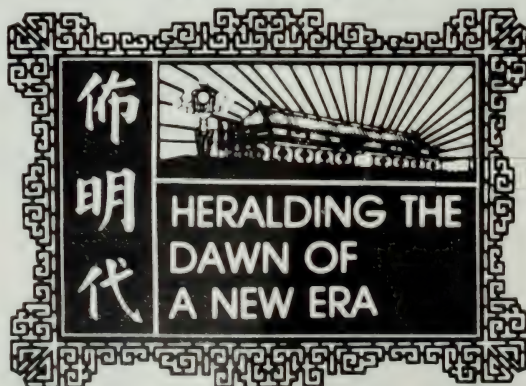
NESLE

ANTIQUES • LIGHTING FIXTURES • DECORATIONS

151 East 57th Street New York, N.Y. 10022 Plaza 5-0515

MIAMI CHICAGO DALLAS/HOUSTON SAN FRANCISCO
Donghia, Inc. John Strauss Int'l John Edward Hughes Sheara & Window

REQUIRED READING



The Ultimate Christmas Reference Book.
Bloomingdale's 1980 Catalog
Photographed in Mainland China

name _____
address _____
city _____ state _____ zip _____

Send 3 00 (4 00 outside U.S.) to PO Box 2052, FDR Station, NY, NY 10022

bloomingdale's

Bloomingdale's now honors the American Express Card

**Your own
luxurious
steam spa
is only a
step away...**

You'll feel
pampered,
sensual,
thinner,
refreshed
and healthier.

Your shower or tub
enclosure can easily be
adapted into a private
steambath with STEAMIST!
Take the step with
STEAMIST for that ultimate
experience... Contact our
West Coast Distributor:

STEAMIST®
Be Good To Your Body

STEAMWHIRL
31127 Via Colinas, Suite 808
Westlake Village, CA 91361
(213) 991-3234

White on White



Four rich geometric upholstery textures of 100 percent cotton - protected by Scotchgard.® Ideally suited for home or office. White on White. There's nothing it doesn't complement.

Top: Piccadilly 36992

Center: Berkeley 36996

Bottom: Sheridan 36990

Vertical: Rittenhouse 36994

STROHEIM & ROMANN—SHOWROOMS: 155 East 56th Street., NYC; Atlanta; Boston; Chicago; Dallas; Los Angeles; Miami; Philadelphia; San Francisco.





Seat of Learning

Imagine that this Louis XV chair was your responsibility. How would you approach the restoration of so potentially fine and valuable a piece of period furniture? Are you confident that you could brief a craftsman to renovate seat and back in their original style with a suitable fabric and be sure that the work was true to the spirit of the original?

This type of restoration and conservation is an important feature of the Inchbald School of Fine and Decorative Arts One Year Course. The Course is designed to give students a substantial insight into the Decorative Arts—silver, furniture, ceramics and glass, and a sound introductory knowledge of architecture, painting and sculpture. Only 24 students are accepted on the Course which studies these subjects in historical periods, from the Middle Ages to the early 20th Century. The syllabus provides an excellent basic knowledge enabling students to select areas in which they have a special flair and equip them for future specialisation in academic work or the world of professional antique dealing.

London is the ideal base for this Course, allowing students to enjoy the wealth of resources that have made the city one of the world's foremost artistic centres. Accompanied visits to important museums, collections, exhibitions, historic buildings, sale rooms, dealers and workshops form an essential part of the time table.

For further information contact The School Secretary, Room AD1

The Inchbald School of Fine & Decorative Art 7 Eaton Gate, London SW1W 9BA Tel: 01-730 5508



EARLE D. VANDEKAR of Knightsbridge, Inc.

*We are pleased to announce the
opening of our New York gallery.
For appointment please call
(212) 570-9830.*

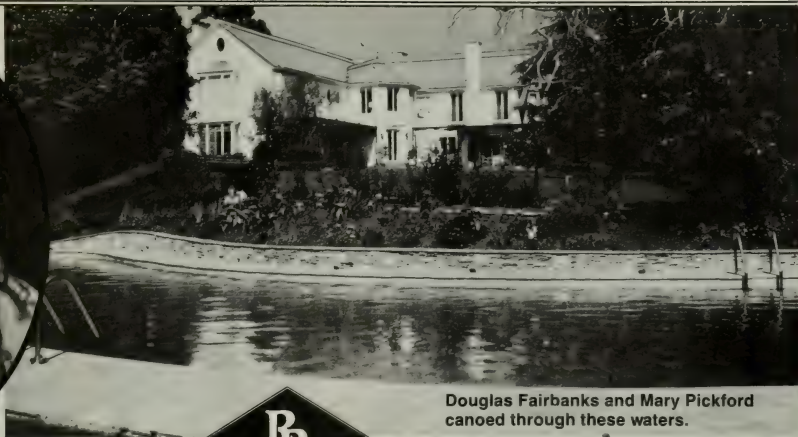
8485 Melrose Place
Los Angeles, Calif. 90069
(213) 655-4353

138 Brompton Road
London SW3 1HY, England
(01) 589-8481



A PAIR OF SUPERB FRENCH OPALINE VASES c. 1850

Member of Art and Antique Dealers' League of America
OFFICES: PARIS, STOCKHOLM, AMSTERDAM, COPENHAGEN



RODEO REALTY

Douglas Fairbanks and Mary Pickford
canoeed through these waters.

The Pickford Estate is proudly offered by
Rodeo Realty, a Division of the
Harleigh Sandler Company.

Proceeds from the sale of Pickfair will go to
The Mary Pickford Foundation,
a charitable trust.

Pickfair... the capital, the White House of the entertainment industry, the Buckingham
Palace of the West.

Pickfair... A Priceless Legend... a splendid memory that will always endure.

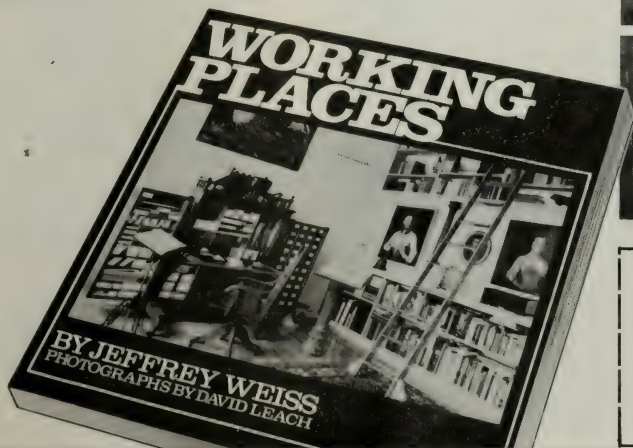
Pickfair... offered to pre-qualified clients for the first time...
exclusive agents: Dorothy Barish and Joyce Rey.

Rodeo Realty
(213) 858-8777

Discover how others have created unusual, imaginative working places. And how their ideas can help you.

Whether you're an architect or banker, a painter or writer, what really counts is a working place that will stir your creative juices—one that reflects your personality and taste. A place at once beautiful, practical, and stimulating.

Think of **WORKING PLACES** as a full-color field trip around the country, moving from one unusual idea to another. A doctor's office, a bookstore, an old-fashioned oak-filled banker's office, an architect's imaginative files, the ingenious, colorful storage system of a weaver—the best examples are here. Don't miss this magnificent new book. After all, shouldn't *your* working place be special too?



\$8.95 at bookstores or use this coupon

Return this coupon to:
St. Martin's Press
175 Fifth Ave., NY 10010
Please send me _____ copy(ies) of **WORKING PLACES** @ \$8.95 each.
Please include \$1.00 per book to cover postage and handling.

Name _____

Address _____

City _____ State _____ Zip _____

(Please add sales tax where applicable)

rosecore

CARPETS • WALLCOVERINGS • FABRICS



979 THIRD AVENUE, NEW YORK, N.Y. 10022

ATLANTA Aronson-Rosen & Associates 381 Peachtree Hills	BOSTON George A. Francis (Dartmouth, Inc.) 400 Boylston St.	CHICAGO Rosenberg 1253 Merchandise Mart	DALLAS Carruthers Hall 383 Decorative Center	DENVER Kneadler Faurchere 2830 E. Third Ave.	HOUSTON Carruthers Hall 2830 E. Third Ave.
LOS ANGELES Kneadler Faurchere Perrin Design Center	MIAMI Rosecore Carpet Co. 14 N.E. 43rd St.	WEST PALM BEACH Mark B. Meyer Assoc. 3812 Georgia Ave.	PHILADELPHIA Rosecore Showroom The Marketplace	SAN FRANCISCO Kneadler Faurchere 101 Kansas St.	SEATTLE Kneadler Faurchere 5701 East Ave. South

PREVIEWS

Coming Next— in September



Architectural Digest Visits:
JAMES CAAN
in his Bel-Air home,
a contemporary echo of the
American West.

In the Manheim Tradition

A magnificently carved Regence console (*France, circa 1750*) is graced with a signed pair of terra cotta figures by Carrier-Belleuse (*France, 1824-1887*) and a seventeenth century Flemish tapestry. Illuminating this incomparable setting: a bronze dore and crystal chandelier (*France, circa 1850*).

Manheim Galleries

Established 1919

600 Royal St., New Orleans
1500 Fairmount Ave., Dallas
420 Decorative Center, Dallas
(This Gallery for the Trade only.)



INTERIOR DESIGNS

Gore Vidal's Hollywood retreat, artfully invented by Diana Phipps.

A crisp Jay Spectre conception for a setting on Long Island Sound.

Mr. and Mrs. T. Sufferen Tailor's Manhattan pied-à-terre.

Inventive geometry—Sami el Khazen's Paris apartment on the Ile Saint-Louis.

Flexibility keynotes the New York City duplex of Marjorie Reed.

In Los Angeles, the home of Ted Graber, of William Haines, Inc.

Joseph Braswell and Ward Willoughby create a Park Avenue penthouse, with terraces landscaped by Renny Reynolds.

PREVIEWS

ARCHITECTURAL DIGEST



Historic Houses:

Peaceful *Waldemarsudde*, the turn-of-the-century cultural haven of Sweden's Painter Prince, Eugen.

SPECIAL FEATURES

The Collectors:

A trove of ethnic and American folk art in JoAnne and William Nicholson's Washington, D.C. residence.

Historic Architecture:

Sir Edwin Lutyens's *Tigbourne Court*, an early country house by the great British architect.

Gardens:

The centuries-old Yu Yuan, refined delights in Shanghai's Old Town.

Art:

Paintings that commemorate the gracious theater life of *La Belle Epoque*.

Antiques:

The eternal beauty of figurative sculpture from the ancient world.

AND MORE —



A real beauty!
From Tropitone

The "Golden Age" of Pericles revisited. Utility and beauty fashioned into a practical statement for the good life. Here is solid casual comfort at its finest. Newest of fourteen groups of fine casual furniture offered in an endless array of color. Send \$3 for our full color 48-page catalog and the name of your nearest dealer. See why people say, "Tropitone. Probably the finest."

Tropitone **East:** P.O. Box 3197,
Sarasota, FL 33578
West: 5 Marconi,
Irvine, CA 92714

tropitone



Pair Air Twist bases.
English, Mid 19th century.
Height 25".

Pair Baccarat Lamps
with original fonts.
Late 19th century.
Height 23".

**MARVIN
ALEXANDER, Inc.**

315 EAST 62nd STREET,
NEW YORK 10021 — TE. 8-2320

chandeliers/lamps/accessories/candelabra
decorative accessories

Sorry, no catalog

**"In the past 15 years, we've
had 32 blizzards, 5 snowblowers and
one refrigerator. A Frigidaire?"**



**FRIGIDAIRE
HERE TODAY, HERE TOMORROW.**

One of the White Consolidated Industries, Inc.



DETAIL OF CHINESE 18TH CENTURY LACQUER TABLE ON CHINESE 19TH CENTURY CARPET

READER'S DIRECTORY

A listing of the
designers, architects and galleries
featured in this issue.

Pages 50-57:

Noel Jeffrey, ASID
22 East Sixty-fifth Street
New York, New York 10021
212/535-0300

Pages 64-71:

Pamela Banker
65 East Eightieth Street
New York, New York 10021
212/628-2060

Pages 72-79:

Peter de Bretteville, AIA
8067 Willow Glen Road
Los Angeles, California 90046
213/650-6610

Pages 80-85:

Ancient Art
860 Glenneire Street
Laguna Beach, California 92651
714/494-2478

Walter M. Banko
Box 97, Westmount Post Office
Montreal, Canada H3Z 2T1
514/937-2381

Hadad Archéologie
30, rue de Lille
75007 Paris, France
1-261-10-47

Kevorkian
21, quai Malaquais
75006 Paris, France
1-260-72-91

Mahboubian Gallery
65 Grosvenor Street
London W1, England
01-493-9112

Nijstad Sculptures & Glass B.V.
Groenburgwal 73
Amsterdam 1011 HT,
The Netherlands
020-245206

Sheppard & Cooper, Ltd.
198 Walton Street
London SW3, England
01-584-2733

Sotheby Parke Bernet
980 Madison Avenue
New York, New York 10021
212/472-3400

PHOTO: Eeva-Inkeri, DESIGN: STEPHEN LAWRENCE

READER'S DIRECTORY

Pages 98-107:

Donghia-Martin Associates
315 East Sixty-second Street
New York, New York 10021
212/838-9100

Pages 108-113:

Jun Alday Designs
c/o David Woo Associates
54-58 Des Voeux Road
Hong Kong
5-735529

Pages 120-125:

Marion Laurie
9541 Heather Road
Beverly Hills, California 90210
213/274-0721

Pages 126-131:

Andrew Crispo Gallery
41 East Fifty-seventh Street
New York, New York 10022
212/758-9190

French & Company, Inc.
17 East Sixty-fifth Street
New York, New York 10021
212/535-3330

Jean-Pierre Hagnauer
10, rue de Seine
75006 Paris, France
1-326-36-54

Stephen Hahn
817 Fifth Avenue
New York, New York 10021
212/759-6645

Hirschl & Adler Galleries
21 East Seventieth Street
New York, New York 10021
212/535-8810

Alain Lesieutre
9, rue de Beaune
75007 Paris, France
1-261-16-81

Galleries Maurice Sternberg
140 East Ontario Street
Chicago, Illinois 60611
312/642-1700

Pages 132-140:

Dick Dumas
40, rue des Saints-Pères
75007 Paris, France
1-222-98-93 □



VLADIMIR KAGAN DESIGNS

KAGAN

RADIUS PERSONAL DESK
two fitted drawers

NEW YORK 232 East 59 Street
HOUSTON Waltham Martin, Inc., Decorative Center
CHICAGO Toll Free (312) 454-0094
LOS ANGELES Cahill-Ruben, Ltd., Pacific Design Center

MIAMI 39 East Inc.
Decorative Center
SAN FRANCISCO Cahill-Ruben, Ltd., Galleria Design Center
SEATTLE Cahill-Ruben, Ltd., Design Center N.W.

DALLAS Waltham Martin, Inc., Oak Lawn Plaza
PHILADELPHIA Rodal Design Collection, Marketplace
Galleria Design Center

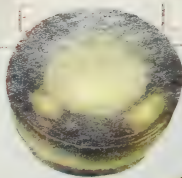


Barker Ellis, makers of fine collectible silver-plated hollowware since 1801, once again brings to America the charm and elegant tradition of the English manor house. For those of discriminating taste, this beautiful silver may now be purchased at finer stores across the United States.

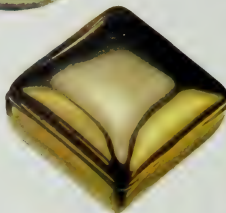
Barker Ellis
LEGENDARY ENGLISH
SILVERSMITHS

P.O. Box 8096 / Fort Worth, Texas 76112

1.



2.



3.



1. For a few of your favorite things. Two hand-painted 14-karat gold on porcelain boxes. Each measures approx 1 3/4" across.

#40586 Square Gold Box \$7.50 (1.00)

#40587 Round Gold Box \$7.50 (1.00)

2. For everyone who deserves the best! Each time you're thoroughly pleased with a purchase, restaurant, hotel, whatever, take note for future reference with our compact case/leaf binder that helps you organize.

#40651 Best of Everything \$15 (.95)

3. A promise of love deserves a fitting token. Our finest quality English Enamel Memento Box. This keepsake was hand-crafted and hand-painted in over 75 separate steps by master craftsmen and imported for your pleasure. 1 7/8" diameter.

#40700 Enamel Memento Box \$50 (1.00)

4. & 5. Ancient treasures, recreated for you. Antique Chinese fish lid bowl pattern cachepot and fish lid bowl. The cachepot was formerly owned by our founders for any thing from plants to flowers and pine! Cachepot is 5 1/2" H x 6" diameter. Fish lid bowl is 5" H x 4 1/2" diameter.

#40767 Cachepot \$50 (2.50)

#40768 Fish-lid Bowl \$30 (1.75)

6. The Architectural Digest Slipcase. Four copies of Architectural Digest are easier to handle and store in our slipcase. Two cases protect a full year's issues. In addition, with padding to other like appearance and gold lettering on the cover and spine, index them by year with color-coded slipcase and stamped numbers for quick reference.

#00149 Slipcase \$7.95 (1.50)

7. A clear case for storage. It's easy to see that our new slipcase is perfect for keeping your Architectural Digest handy and beautiful for years to come.

#40760 Clear Slipcase \$20 (1.90)



6.

7.

S

ARCHITECTURAL DIGEST

BY MAIL
800-421-4448
IN CALIF. CALL
800-252-2071
BY PHONE

ARCHITECTURAL DIGEST

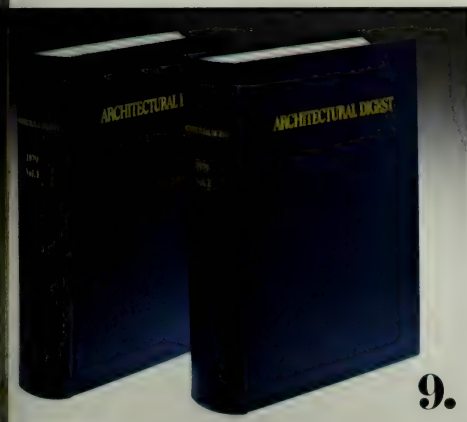


ARCHITECTURAL DIGEST



8.

Architectural Digest Back Issues and Collectors' Issues - Order Now! Quantities are limited and orders will be filled on a first-come, first-served basis. Each back issue is a collectors' issue is \$10, including shipping and handling. (Sales tax not applicable.) To order, indicate selection on the convenient checklist and order form.



9.

new and bound to please. Now, every issue of Architectural Digest for 1979 is beautifully bound in a two-volume set. These collectors' editions, in navy blue textured cloth, are stamped in gold.

Bound Editions, 1979 set/2 \$50 (incl.)
Bound Editions, 1978 set/2 \$60 (incl.)
Bound Editions, 1977 set/2 \$70 (incl.)

B A C K I S S U E S

- **08004 APRIL 1980** Architectural Digest Visits: Mr. and Mrs. Neil Simon, The Collectors: The Vincenza Villa of Evelyn Kelly Lambert, Historic Houses: The Homes of George Sand
- **08003 MARCH 1980** Architectural Digest Visits: Henry Moore, Mrs. Gilbert Miller's House at Oyster Bay, Architecture: Charles Moore in California
- **08002 JAN/FEB 1980** Architectural Digest Visits: Françoise Sagan, Splendor at Jodhpur, Historic Houses: Waverley Plantation
- **07912 DECEMBER 1979** Architectural Digest Visits: Deborah Kerr, Architecture: William Morgan, A Sumptuous Parisian Townhouse, Historic Houses: Gunston Hall
- **07911 NOVEMBER 1979** Architectural Digest Visits: Giancarlo Piretti, Los Angeles Home of Harry Nilsson, An Estate in Montecito
- **07910 OCTOBER 1979** Architectural Digest Visits: Princess Margaret, Country House in the Tyrol, Sykes Place Plantation, Overlooking Lake Geneva
- **07909 SEPTEMBER 1979** Architectural Digest Visits: Geoffrey Beene, Victor Hugo's Island Retreat, India's Lake Palace, The Collectors: Queen Elizabeth II
- **07905 MAY 1979** Architectural Digest Visits: Bobby Short, Gardens: Ninfa Gardens, Lazio, Italy, Thomas Jefferson design for James Monroe, Oak Hill, Castle Howard, George Howard Residence, Yorkshire, England
- **07904 APRIL 1979** Architectural Digest Visits: Lillian Gish, House of Legend, Bella Vista, The Collectors: Old Battersea House
- **07903 MARCH 1979** Architectural Digest Visits: Marc Bohan (of Christian Dior), Gardens: Moshe Dayan, Tel-Aviv, Historic Homes: The Estate of Mrs. Lytle Hull in Staatsburg, New York
- **07902 JAN/FEB 1979** Architectural Digest Visits: Joan Miró, Mediterranean Mood: Contemporary Design for the Olympic Tower, Home of the Late Mrs. Marjorie Merrimack Post
- **07812 DECEMBER 1978** Architectural Digest Visits: Dr. Seuss, Chalet in the Snow, Historic Homes: Culzean Castle in Scotland, Echoes of Old Los Angeles, Orton Plantation
- **07811 NOVEMBER 1978** Architectural Digest Visits: Robert Indiana, A Retrospective of Emile Jacques Ruhlmann, Pelworth House in Sussex, Architecture: William Turnbull, Jr.
- **07810 OCTOBER 1978** Architectural Digest Visits: Joseph Alsop, The Enchantment of Acapulco: Château de Hauteclerc in Périgord, Designer: Valerian Rybar in Portugal
- **07809 SEPTEMBER 1978** Architectural Digest Visits: Andy Williams, Washington: Mrs. David Bruce, A Small Villa near Saint-Cloud, Historic Houses: England's Stratfield Saye
- **07808 JULY/AUG 1978** Architectural Digest Visits: Roy Lichtenstein, La Maison de Saussure in Geneva, Art Déco Adaptation in New York, The Ventana Inn at Big Sur
- **07806 JUNE 1978** Architectural Digest Visits: Hubert de Givenchy in Paris, Traditional Charm in Beverly Hills, The Treasures of Liechtenstein Castle, Paul Rudolph's Architecture for a Private Residence on Long Island, The Saga of an Irish Country House
- **07805 MAY 1978** Architectural Digest Visits: Barbra Streisand in Manhattan, Country Life in a London Townhouse by T.S. Parr, A House of Fantasy for Actress Yvette Mimieux
- **07803 MARCH 1978** Architectural Digest Visits: Mr. and Mrs. Hal Wallis, Tony Duquette's Residence, Baroque Fantasy in Old Silent Screen Studio, Pandora Astor's London Apartment, Designer: Harry Hinson in East Hampton
- **07802 JAN/FEB 1978** Architectural Digest Visits: George Cukor, Lee Radtzwil's Designs for Her Beach House in Southampton, Christina Onassis' Chalet in St. Moritz
- **07712 DECEMBER 1977** Architectural Digest Visits: The Empress of Iran, Sutton Place Townhouse, Architecture: Aurelio Martinez Flores in Brazil

C O L L E C T O R S ' I S S U E S

- | | | |
|-----------------------|------------------------|----------------------|
| — 07908 JULY/AUG 1979 | — 07704 APRIL 1977 | — 07703 MARCH 1977 |
| — 07906 JUNE 1979 | — 07711 NOVEMBER 1977 | — 07312 NOV/DEC 1973 |
| — 07708 JULY/AUG 1977 | — 07710 OCTOBER 1977 | |
| — 07706 MAY/JUNE 1977 | — 07709 SEPTEMBER 1977 | |

Quantity _____ Collector's Issues @ \$10 each = _____

ARCHITECTURAL DIGEST S E L E C T I O N S O R D E R F O R M

Name _____	5 Digit Product #	Item Description	Quant	Item Price	S & H ()	Subtotal
Address _____						
City _____						
State _____ Zip _____						
Expiration Date _____						

For, please fill in the five digit product number
all ordering information including subtotals
and total. Indicate your name and address in
places provided. Then clip off this order form.
Send with your check in an envelope and mail to:

Dept. AM70

Architectural Digest Selections
Higuera St., Culver City, CA. 90230



To order call TOLL FREE 800-421-4448
Mon.-Fri. 7AM to 8PM,
Sat. 7AM to 1PM Pacific time.
In California call 800-252-2071.
Credit card orders only.

Subtotal \$ _____

Add 6% tax if
delivered in Calif. \$ _____

Grand Total
(payment enclosed) \$ _____

Please allow six weeks for shipment. Items may be shipped separately. Offer good in the U.S.A. only.



Karges[®]

FINE CABINET MAKERS SINCE 1886

005359

KARGES FURNITURE COMPANY, INC. 1501 W. MARYLAND ST. EVANSVILLE, INDIANA 47710

Write Dept. AD for full-color Karges Sampler \$3.



Interior Designer Charlotte Williams Chooses Century Furniture.

"The straight lines of this El Paso home make such a strong statement. I tried to keep my design simple. So, together with my client, I chose a grouping of Century furniture that is soft and voluptuous, with just a touch of formality. But everything works together to give exactly the casual, comfortable feeling I was after."

For a copy of our booklet send \$1 to Century Furniture Company, P.O. Box 3427, Dept. G-3, Hickory, North Carolina 28601.

 **CENTURY®**
FURNITURE OF DISTINCTION

Sweet and lovely. Motif spoon in stainless. Bennington cream and sugar set in silverplate.

© Oneida Ltd. 1979



ONEIDA

You know us for our fine stainless. Discover us for our beautiful giftware. Available at fine stores everywhere.

